

AMATEUR  
**CINE**  
WORLD

DECEMBER 1955  
TWO SHILLINGS

SPECIAL CHRISTMAS  
NUMBER

Filming, projecting and sound  
accompaniment for users of  
8mm., 9.5mm. and 16mm.



we want  
**BOLEX**  
for Christmas

SWISS PRECISION CINE EQUIPMENT

# WALTON FILMS

**Wish You a very HAPPY CHRISTMAS**

Here is a selection of some of the wonderful Films you can add to YOUR library

## LAUREL & HARDY

One-reel SILENT Films  
(14 mins, each approx.)

**THOSE ARMY DAYS.** From the barrack square to the trenches, it's one long laugh.

**NO FLYS ON US.** Their aerobatics in a plane will have you in hysterics.

**MELODY ON THE MOVE.** Their attempts to move a piano over a suspension bridge are too funny for words.

**CAUGHT K'NAPPING.** Framed as "kidnappers", they try to rob a bank with disastrous results.

**IN OLDEN TIMES.** As gypsies, Stan and Oliver try rescuing a real princess.

16mm. (400ft.) £6 10 0

8mm. (200ft.) £3 10 0

4-Minute Silent Series

**TANKS A LOT, BABY SITTERS.**

**WHERE'S THAT MOUSE?**

**WASH DAY**

16mm. (100ft.) 35/0 8mm. (50ft.) 21/0

## CHARLIE CHAPLIN

**CHARLIE AT THE RACES.** After "gate-crashing" the track, Charlie makes a thorough nuisance of himself amongst the other spectators. (1 reel.)

**CHARLIE AT THE STUDIO.** Charlie's antics in the studio including his impersonation of a famous movie star cause a riot of laughter. (1 reel.)

16mm. Sound (Music and Effects) £7 10 0

16mm. Silent. £6 10 0. 8mm. £3 10 0

4-Minute Silent CHAPLINS

**CHARLIE AT THE THEATRE, PIES AND HOSE-PIPES.** (Custard pies and and water. Buckets of laughter for all.)

16mm. (100ft.) 35/0 8mm. (50ft.) 21/0

## DANNY KAYE

**BLIND MAN'S BLUFF.** Danny's adventures at the oculist (1 reel) 16mm. Sound B/W £8 0 0

**THE LADIES HAVE CHARMS.**

Danny's adventures at a marriage bureau (1 reel) 16mm. Sound B/W £7 10 0

**RUNNING RISKS.** An excellent slapstick comedy. Danny Kaye at his best.

16mm. Sound (2 reels) £15 10 0

(1 reel) 16 mm. Silent £6 10 0 8mm. £3 10 0

## TALKING "APES"

2 excellent comedies in which the ONLY actors are CHIMPANZEES.

**MONKEY BUSINESS.** 16mm. Sound

£8 0 0 16 mm. Silent £6 10 0 8mm.

£3 10 0 (1 reel).

**TROUBLE IN MONKEY TOWN.**

(4 mins. Silent) 16 mm. (100ft) 35/- 8mm.

(50ft) 21/-

## CARTOONS & CIRCUS

All films listed in this column 4 Minutes each.

Silent only. Prices see below.

**CUNNING BUNNIES.** The Fox and Wolf outwitted by clever rabbits.

**ANIMAL BANDITS.** Laugh after laugh when the animals try to form a band.

**THE ANT AND THE ELEPHANT.** See how the crafty ant fights the elephant and wins!

**ALLADIN AND HIS LAMP.** A Hollywood puppetoon of the famous fairy-tale.

**THE OWL AND THE PUSSEYCAT.**

Edward Lear's famous nonsense poem told in picture and rhyme.

**IT'S THE CIRCUS—Parts 1 and 2.**

Bertram Mill's Circus, London.

**CIRCUS TIME.** Wonderful animal acts from Olympia Circus.

**CIRCUS THRILLS.** More thrills at Mills Circus, London.

All the above available in B/W and Colour.

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**SPEED CRAZY.** Including scenes from the famous London-Brighton TV Film.

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## At Home with SABRINA

Have you got YOUR copy of this very popular film? There are 18 films in the popular GIRL series, including 3 new releases—The Sun Worshipper, The New Sensation, Paradise for Two.

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9-5mm. (100ft) COL. £6 0 0 B/W 30/-

8mm. (50ft) COL. £3 6 0 B/W 21/-

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Walton Films are obtainable from all Cine Dealers or from:

# WALTON SOUND AND FILM SERVICES

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# Wallace Heaton's Notebook

**THE MOST WIDELY FILMED SUBJECTS** and the most charming, are children. In many instances they provide the main reason for buying a cine camera but to take really satisfying movies of children demands a special technique. The new Focal Cine Book *How To Film Children* tells you how to avoid the pitfalls and make excellent records of your children. Price 7/6 post 3d.

**BOLEX H8 OWNERS**, we can now supply 100ft. spools of 8mm. Kodachrome Daylight film from stock. Price £4 11 3 (Pre-Budget price whilst present stock lasts.)

**A SPECIAL OFFER OF 16mm. REELS AND CANS.** We have a limited number of 400ft. aluminium reels in tinplate cans priced at 3/9 (post 9d.). These are of a well-known make and brand new (ex Government). Usual price 6/6.

**'COMING SHORTLY'**, one of the Ten Best is now available for you to buy for your personal film library. 'Coming Shortly' is an extremely amusing skit on that regular feature at the local cinema—the trailer. Add 'Coming Shortly' to your next film programme. In black and white, 16mm. edition £2 7 6, 8mm. edition £1 10 0. Running time about 4 minutes.

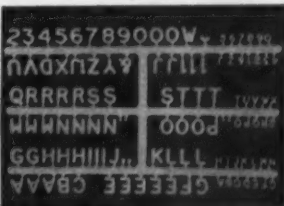
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**HERE'S SOMETHING TO STOP YOU WORRYING ABOUT SPREADING!** Ever had your tripod legs spread at the wrong time? This new accessory, the Tripod Spider not only prevents the tripod legs from sliding but also greatly assists in ensuring rigidity. Made in wood, there is a series of countersunk holes to provide for four tripod positions. The three legs are hinged for folding when not in use. Price 19/6 post and packing 2/-.



**THE CIFO PAN AND TILT HEAD** enables you to adapt an ordinary camera tripod for cine work. Locking of both pan and tilt movements is achieved by one turn of the handle. It can easily be taken apart for cleaning and English or Continental screws and bushes are provided. The platform is covered with ribbed rubber to avoid camera slip. Price £4 12 0

**SOUND STRIPING** for magnetic recording. We are agents for Zonal Magnetic Striping and can arrange to have your films, 8mm., 9.5mm. and 16mm. sound striped by the Pyral system with a minimum of delay. The price is 1½d. per foot, postage extra.



**THESE INEXPENSIVE PLASTIC LETTERS** are excellent for making cine titles. The outfit as illustrated above contains 117 pieces including full stops, commas, etc., and is priced at only 10/6 post 6d.

**ONE OF THE NEATEST ACCESSORIES** that we have seen for many a month is the new Ising 8/16mm. rewinder. Designed to handle spools up to 800ft. capacity, with two geared

heads 3 to 1 ratio and fitted with tension adjusters it is smartly finished in blue-green Dimenso and polished aluminium. The base of the Ising rewind is adjustable in length from 12½in. to 16½in. so that it occupies little space when stored yet provides plenty of room to handle the film even when large spools are used. The price is £4 19 6.

**OUR 46-PAGE CINE APPARATUS CATALOGUE** gives details of all the latest in cine cameras, projectors, lenses, meters, screens, tripods, films and other accessories and is a fine guide to assist you in choosing your cine outfit. Send for a free copy today



**THE LYTAX SPLICER FOR 8mm. and 16mm. FILMS.** This inexpensive splicer makes an accurate join quickly and with very little effort. The knife edges and scraper are made of toughened steel and a balanced spring-loaded clamp supplies even and constant pressure to produce a faultless splice. The price including film cement is £1 17 6 post 6d.

**THE WALLACE HEATON PHOTOGRAPHIC DIARY** for 1956 is now ready. Designed especially for the photographic and cine amateur it is packed with information including: exposure tables, film speeds, filters, lens data, colour photography and flash. In addition you have a complete diary with a space for every day, with general information, sixteen road maps and an underground plan. The Photographic Diary for 1956 is bound in attractive dark blue leather and is priced at 4/9 each post 3d.

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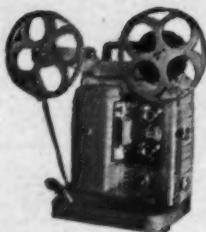
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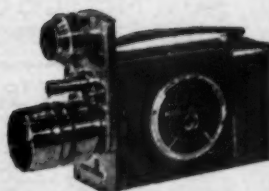
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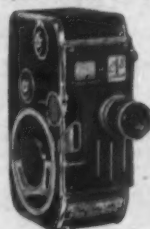
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AUTOLOAD  
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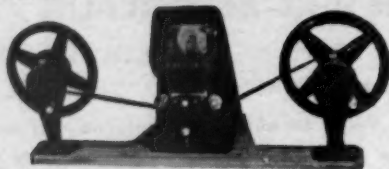
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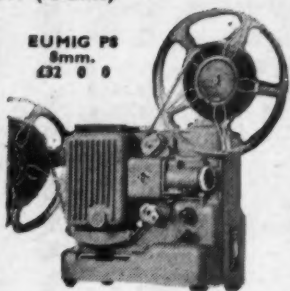
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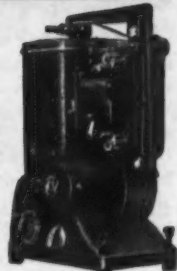
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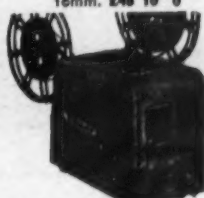


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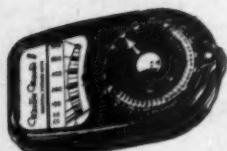


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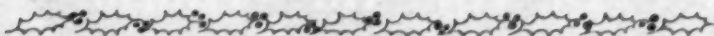


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The trade mark of the manufacturers of precision standard and sub-standard cine equipment for over 50 years. During this period our experience and reputation has grown until today we are proud to know that our equipment is giving satisfaction on TV, in Film Studios, laboratories, cinemas, theatres, etc., throughout the world.

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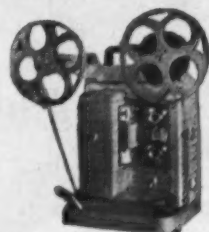
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Standard Model, with 12in. Speaker,  
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speeds ... £71 11 0  
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E.R. case ... £76 17 0  
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f/2.5 ... £49 14 6  
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### 16mm. JEWELLED ACTION SOUND PROJECTOR

A new and improved model to give you faultless projection through the 1955 season and so on... FOR LIFE! Yes, that is the secret of this design, for the parts that bear the brunt of wear have sapphire inserts on their working surfaces. The sapphire is one of the most durable of the precious stones and it now imparts 400% longer life to your 622 projector. Other improvements featured in this new model include: new camshaft and counter gear combination for reduction of wear and noise; new clutch giving a more positive action; improved governor end cap; new lamphouse with better cooling; improved speaker unit. For 750 or 1,000 watt lamp. With 2in. f/1.65 coated lens. Standard Model, with separate 12in. speaker.

£249 0 0

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The film may be run through these precision viewers either in a forward or backward direction. The viewing screen is well hooded so that a very bright picture may be seen even with normal room lighting on. In stock with the new grey finish.

16mm. Model

8mm. Model

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£40 6 0

### CINE CAMERAS

8mm. Siemens, f/2.5 lens, case	£30 0 0
8mm. Ditmar, f/2.5 lens	£18 0 0
8mm. Kodak 620, f/1.9 lens, case	£25 0 0
8mm. Kodak 620, f/3.5 lens, case	£15 15 0
16mm. f/2.8 lens, case	£10 0 0

### CINE ACCESSORIES

G.B.-Bell & Howell 613H, 16mm. projector,	
3 lamps, case, as new	£75 0 0
8mm. Universal projector, 750 watt lamp,	
case	£35 0 0
38mm. f/2.5 Elgeet lens, for 8mm. camera	£18 0 0
Bell & Howell Projection Stand	£17 12 6

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Before you choose, come for a demonstration, compare cine projectors and see their performance just as you will in your own home. WE DEMONSTRATE AT YOUR REQUEST. Just tell us the convenient time and the models you would like to see, and we will be ready for you in our CINE DEMONSTRATION THEATRE AT BROMPTON ROAD

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# DOLLONDS

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16mm.  
**G.B.-Bell & Howell  
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**ALL MAINS MODEL**  
613H is made to the usual and now well-known precision standards. This instrument assures the finest 16mm. projection. The lamp is 750 watt pre-set focusing cap and the projector may be operated direct on 200-250 volts A.C./D.C. current. The lamp switch is independent of motor switch. 400ft. spool arms, gear driven, rapid motor rewind, 1in. f/1.6 coated projection lens ... £75 0 0

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**Model 622**, 16mm. Jewelled action sound projector, for 750 or 1,000 watt, 2in. f/1.65 lens, standard model with separate 12in. speaker (see opposite page) ... £249 0 0  
**Model 630**, 16mm. optical-magnetic sound projector, for 750 or 1,000 watt, standard model with separate 12in. speaker and microphone ... £352 0 0  
**Model 626**, 16mm. A.C./D.C. sound projector, 750 watt, 2,000ft. spool arms, built-in transformer and resistance, 8in. loudspeaker ... £205 0 0

## NEW 8mm. CINE CAMERAS

**Cine Kodak Magazine 8**, f/1.9 lens, variable speeds ... £82 12 11  
**Eumig C3**, built-in light meter, variable spds. £71 11 0  
**Paillard C8**, f/2.5 Yvar, variable speeds ... £55 12 0  
**Movikon 8**, f/1.9 Movitar lens, focusing mnt. £54 3 3  
**G.B.-Bell & Howell Sportster**, f/2.7 Mytal, variable speeds ... £43 14 6  
**Bauer 8B**, f/2.7 lens, single frame device ... £42 18 6  
**Eumig Electric**, battery model, f/2.8 lens ... £31 16 0  
**G.B.-Bell & Howell 624**, f/2.3 lens ... £28 16 4  
**Kodak Brownie**, f/2.7 lens ... £25 0 2

## NEW 16mm. CINE CAMERAS

**Paillard M16**, 25mm. f/1.4 Switar, 16mm. f/1.8 Switar, 75mm. f/2.8 Yvar ... £302 2 0  
**Bell & Howell Filmo 70DL**, 6.7in. f/2.5 T.T.H. lens, 1in. f/1.9 T.T.H. lens, matched finders, complete in case ... £234 16 0  
**G.B.-Bell & Howell 603T**, f/1.9 T.T.H. Serial, turret model ... £106 13 3  
**Kodak Royal**, f/1.9 coated Ektar ... £106 0 0  
**G.B.-Bell & Howell 603**, f/1.9 T.T.H. Serial £89 8 9  
**G.I.C.**, 50ft. spool loading, 1in. f/1.9 Berthiot, complete in case ... £65 18 0

## SECOND-HAND CINE CAMERAS

**8mm. Paillard 8B**, 13mm. f/1.9 Yvar, 36mm. f/2.8 Yvar, case ... £105 0 0  
**8mm. Paillard LB**, f/1.5 coated Switar ... £62 10 0  
**8mm. Kodak Magazine**, f/1.9 coated lens ... £65 0 0  
**8mm. Revere**, magazine load, 3in. f/2.8 coated lens, 1 1/2in. f/3.5 lens, var. speeds, case £55 0 0  
**8mm. Christen**, f/1.9 lens, variable speeds, new condition ... £39 15 0  
**8mm. Zeiss Movikon K**, f/2.5 Sonnar ... £39 10 0  
**9mm. Dekko**, f/1.5 Dallmeyer, complete in case ... £19 10 0  
**16mm. Bell & Howell 70DA**, 1in. f/1.9 lens, 1in. f/2.7 lens, 3in. f/4 lens, complete in case £125 0 0

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8mm.  
**G.B.-Bell  
& Howell  
Model  
625**

Another brand new G.B. product, just announced, is a worthy companion to the new camera described opposite. The keynote of this projector is simplicity of operation. Featuring 500 watt illumination; f/1.4 highly corrected projection lens; plugs directly into A.C. mains; 400ft. spool capacity; full adjustments and controls. The Model 625 projector, with 500 watt lamp, is ... £35 0 0

16mm. Kodak Model K, 100ft. loading, 1in. f/1.9 lens, 15mm. f/2.7 wide angle lens, 75mm. f/4.5 lens, case ... £95 0 0  
16mm. Victor Model 4, turret model, 1in. f/2.9 Dallmeyer, 3in. f/3.5 Ross ... £65 0 0  
16mm. Ensign Kline Cam, 100ft. load, f/1.9 lens, case ... £45 0 0

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15mm. f/1.5 wide angle C type lens, for 16mm. camera ... £23 17 0  
13mm. f/1.9 Dallmeyer D type anastigmat lens, for 8mm. camera ... £17 11 2  
1 1/2in. f/2.9 Dallmeyer triple anastigmat D type lens, for 8mm. camera ... £16 4 8  
1 1/2in. f/4 Dallmeyer Popular, wedge fitting, for Sportster ... £15 19 8  
3in. f/4 Dallmeyer Popular C type, for 16mm. camera ... £14 18 2  
1 1/2in. f/4 Dallmeyer Popular D type, for 8mm. camera ... £12 15 9  
1 1/2in. f/4 Dallmeyer Popular, for Bolex LB £12 15 9

## SECOND-HAND CINE PROJECTORS

8mm. Eumig MBR, fitted strobe disc and case £65 0 0  
8mm. Kodak 70R, 500 watt lamp, resistance and case ... £25 0 0  
Paillard G916, 500 watt lamp, resistance and case ... £45 0 0  
16mm. Keystone, 750 watt lamp, resistance and case ... £29 10 0  
16mm. Ampro Stylist Major, sound outfit, 750 watt lamp ... £245 0 0

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8mm. Paillard Bolex B8, f/2.5 ctd. Yvar	£55 12 6
Cine Kodak 8-25, f/2.7 lens	£22 10 0
Cine Kodak 8-20, f/3.5 lens	£19 17 6
Cine Kodak 8, f/1.9 lens	£29 10 0
Revere 8, f/2.5 Raptor, 4 speeds	£28 10 0
Sportster, f/2.5 lens	£33 10 0

#### SECOND-HAND 9.5mm. CAMERAS

9.5mm. Dekko De Luxe, f/1.5 Dallmeyer	
Speed	£22 10 0
9.5mm. Pathe Pat	£10 17 6
Pathe Pat, and case	£9 0 0
Pathe Pat, no case, latest	£13 0 0

#### SECOND-HAND 16mm. CAMERAS

Cine Kodak Magazine, 3 speeds, f/1.9 lens, interchangeable	£50 0 0
Paillard Bolex H16, 3 lenses	£197 0 0
Paillard Bolex H16 (1955), 3 lenses	£286 4 0
Paillard Bolex H16, f/1.5 Primoplan	£115 0 0
Paillard Bolex H16, f/1.4 Switar	£124 0 0
Cine Kodak BB, f/1.9 lens	£37 10 0
Cine Kodak K, f/1.9 lens and 3in. f/4.5 telephoto	£80 10 0

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Revere P90	£47 10 0
8mm. Keystone 200 watt, resistance, case, 300ft. arms	£20 19 6

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Power and hand operated rewind.

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Case	£9 18 9
Deposit H.P.	£26 0 0



16mm. Paillard C16, 750 or 1,000 watt, still frame, reverse, mint	£70 0 0
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L516 16mm. sound projector	£85 0 0
Danson 16mm. sound projector, high fidelity	£85 0 0
Bell & Howell Academy 16mm. sound projector	£72 10 0
Kodascope model B	£27 0 0
Specto 16mm.	£22 10 0

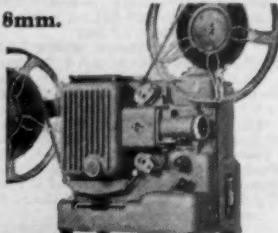
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Zoom for H16, f/2.8 model for 20mm.-60mm.	£140 0 0
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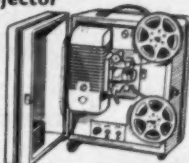
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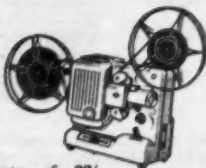
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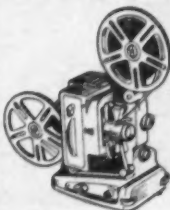
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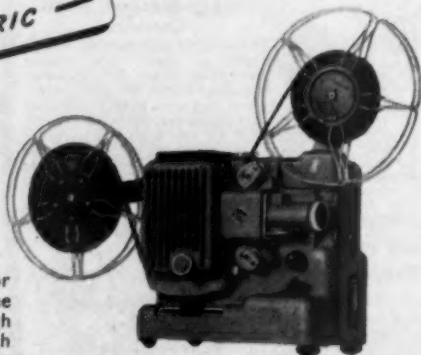
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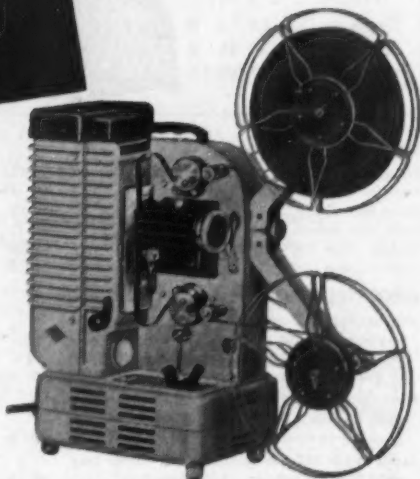
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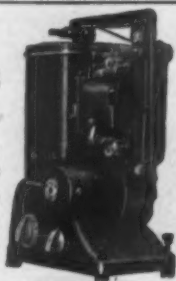
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Marguet 8, 9.5 or 16mm.	...	...	...	...	£4 0 0
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8mm. Popular projector  
500w. lamp, mech.  
rewind ... £33 0 0  
Deposit ... £6 0 0  
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with large viewfinder,  
built-in exposure calculator, single frame release ... £28 16 4  
Case ... £2 6 8  
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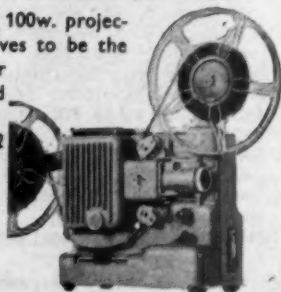
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	Minimum Deposit.	Cash Price.
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Model C8, f/1.9 Yvar focusing, 7 spd. £12 17 6	£72 17 6	
Model B8, f/2.8 focusing, 7 speed, twin turret ...	£12 10 0	£48 10 0
Model B8, f/1.9 Yvar focusing, 7 spd., twin turret ...	£15 2 6	£86 2 6
Model B8 Yvar f/1.9 13mm. and Yvar f/2.8 36mm. telephoto ...	£20 5 0	£119 5 0
Model H8, f/1.9 Yvar ...	£26 7 0	£156 7 0
Model H16 Filterslot 16mm., f/1.5 25mm. Switar ...	£32 2 6	£192 2 6
Projector M8R, 500w. ...	£12 0 0	£68 0 0
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Deposit ...	£6 16 0	
Eumig C3 8mm., f/1.9 lens, built-in and coupled exposure calculator ...	£71 11 0	
Deposit ...	£12 11 0	

#### G.B.-BELL & HOWELL CAMERAS

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Autoload 603 16mm., with f/1.9 lens ...	£15 0 0	£90 0 0
Autoload, f/1.4 lens ...	£10 0 0	£106 0 0
Model 603T, f/1.9 ...	£10 13 3	£106 13 3
Model 625 projector, f/1.6 highly corrected projection lens, 500w. lamp ...	£6 0 0	£35 0 0
Model P26 projector, 500w. silent, mech. rewind and reverse run. Provision for room lighting control ...		£39 10 0
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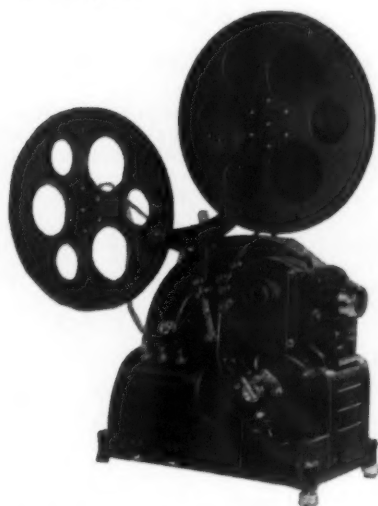
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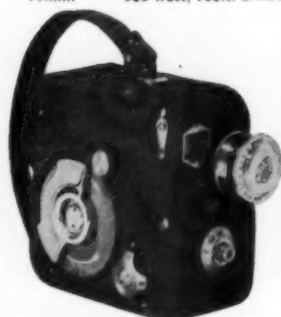
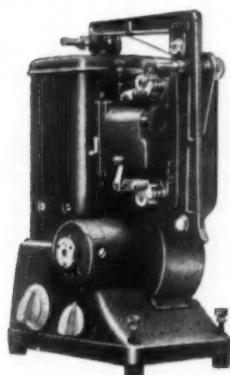
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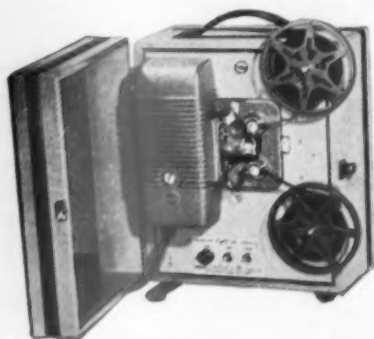
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Fitted with f/1.6 highly corrected lens, plugs directly into A.C. mains—400ft. film capacity—Synchronous 16 f.p.s. motor—Automatic lubrication—Folds snugly into die-cast carrying case.

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f2.7 Ektanon 13mm. fixed focus lens, easy 'drop-in' film loading with standard 25ft. double-run spools. Self-filming lock.

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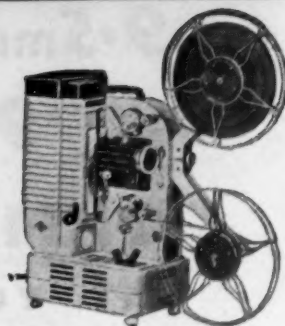
# Burlington



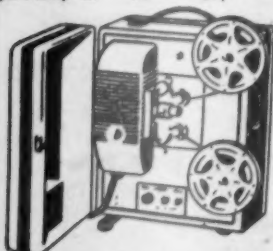
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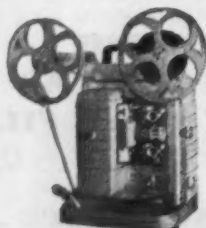
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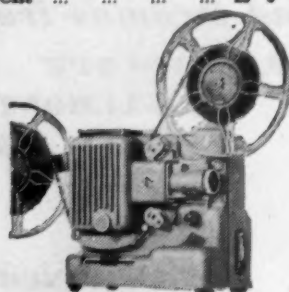
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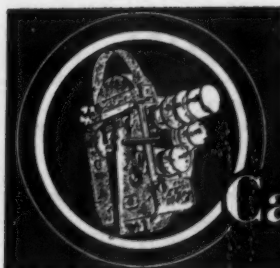
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Spares available for G.B. L516, B.T.H. S.R.B., GBN 35mm. State requirements.

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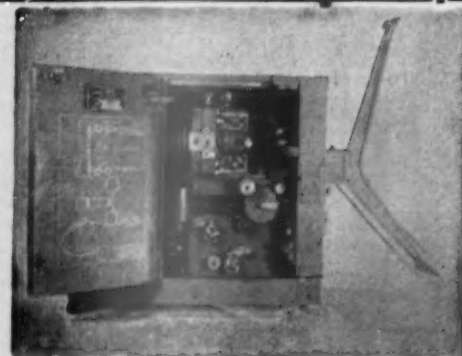
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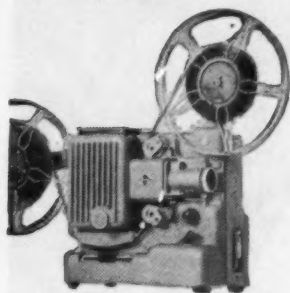
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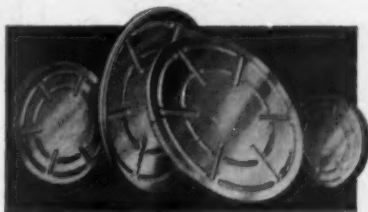
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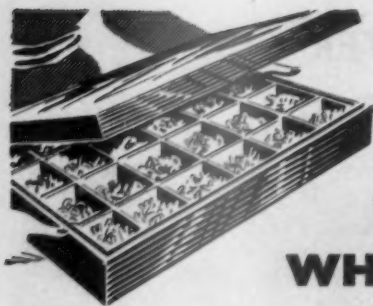


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50ft.	1/9	—	—	50ft.	1/9	—	—
100ft.	2/6	—	—	100ft.	2/9	1/-	—
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30ft.	1/9	—	—	1,600ft.	18/6	11/-	16/-
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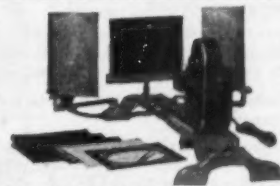
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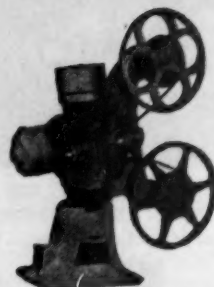
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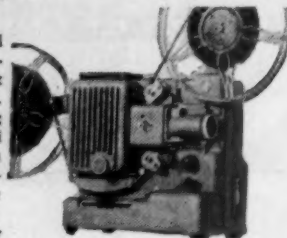
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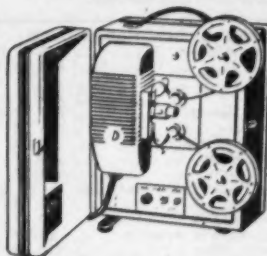
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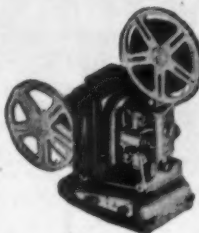
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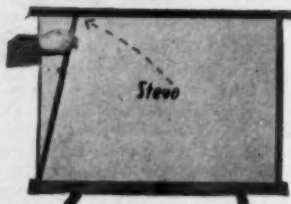
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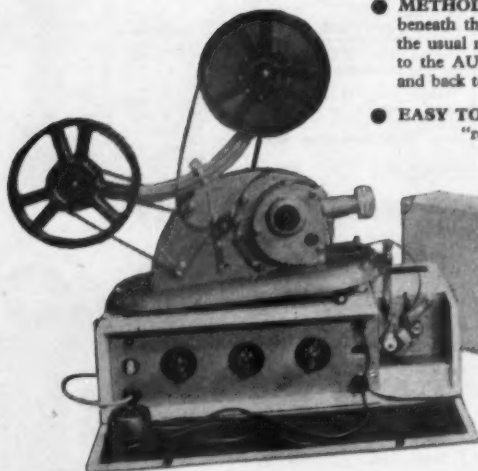
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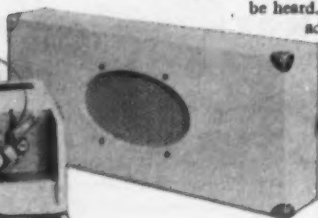
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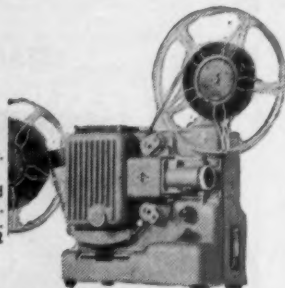
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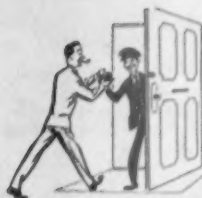
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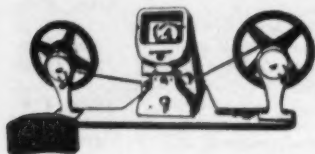
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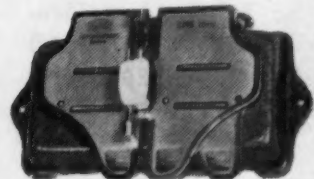
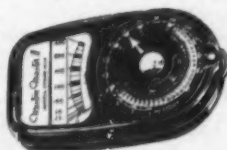


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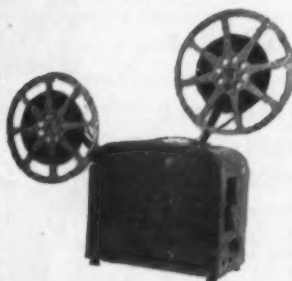


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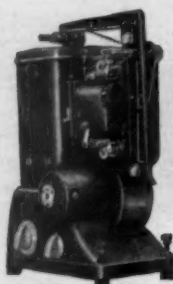
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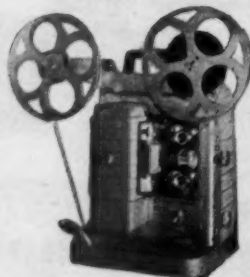
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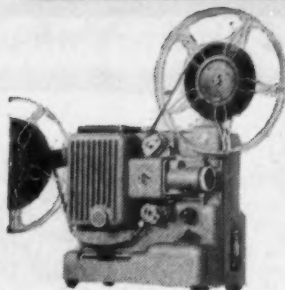
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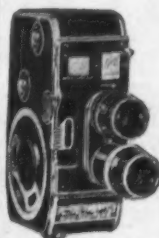
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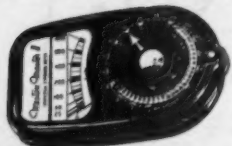


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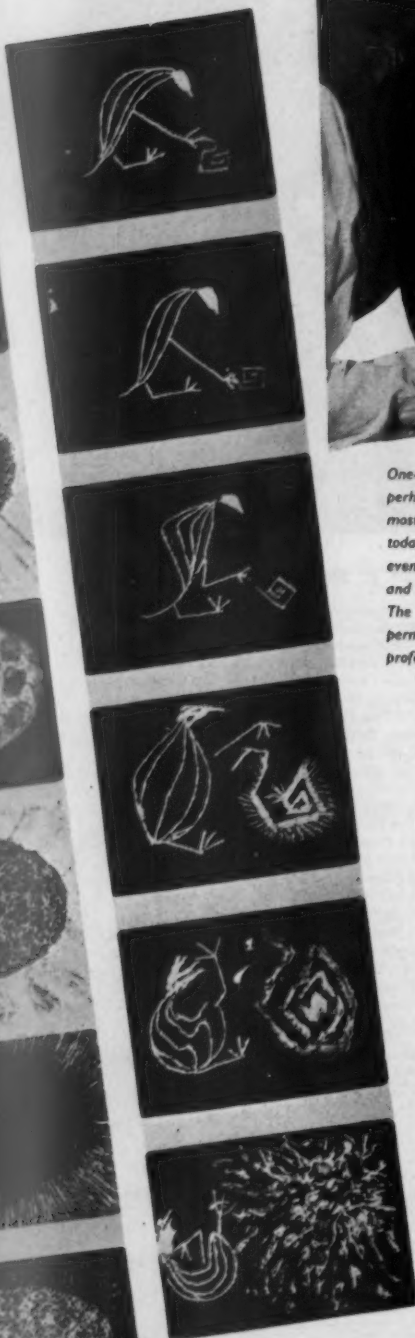
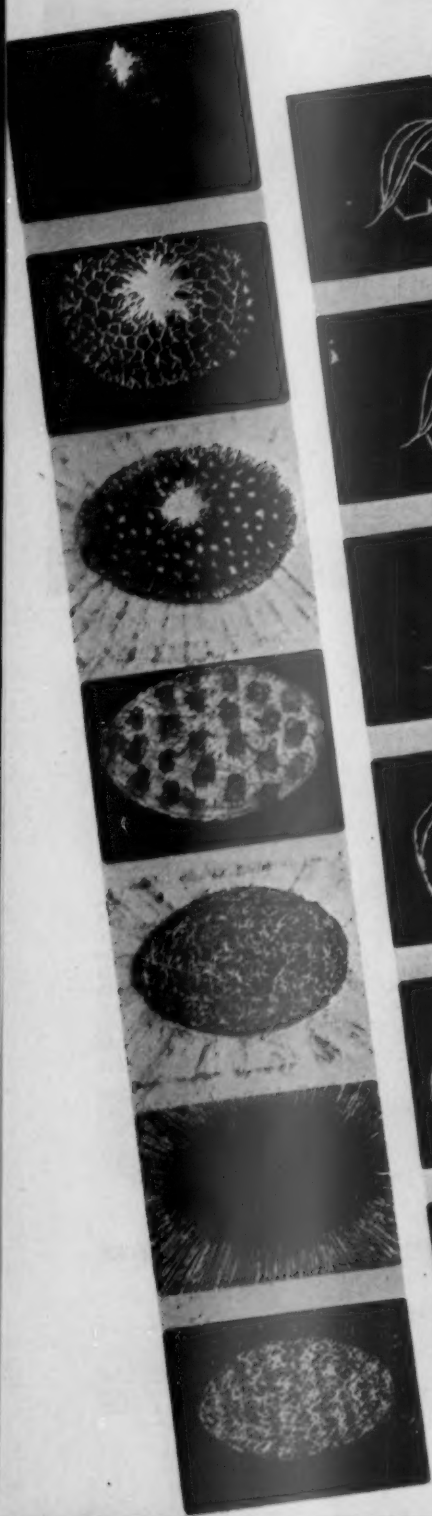
# A Happy Christmas and Bright New Year to Amateurs Everywhere

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One-time amateur Norman McLaren is perhaps the most original and certainly the most self-reliant film maker in the world today. Working without a studio, actors or even a camera, he draws his own pictures and sometimes his own sound-track as well. The National Film Board of Canada have permitted him a degree of freedom rare in professional circles, although it remains the birth-right of every lone worker.

Two groups of consecutive frames from McLaren's *Blinkity Blank*. Note that the pattern changes with each frame in the left-hand strip — reminiscent of the way in which the impressionist painters obtained their effects through layers of paint. McLaren obtains his by overlapping images in the minds of the audience.

Starting with a paint-brush, a worn-out print and lots of enthusiasm, it is still possible to win fame in the film business, as LYNX proves in tracing the lively career of



"My militant philosophy is this: to make with a brush on canvas is a simple and direct delight; to make with a movie should be the same."

NORMAN McLAREN

(Documentary Film News, May 1948.)

MORE THAN TWENTY YEARS have passed since a young student at the Glasgow School of Art produced a 35mm. film which involved no camera, processing or even money. He scrounged a worn-out professional print of a John Gilbert-Greta Garbo film, washed off the emulsion and painted the clear film with coloured inks.

Norman McLaren's first production, a succession of abstract coloured patterns, pointed the direction his individual talents were to follow. His next film, *Seven Till Five*, an account of a day's activity at the college made for its newly-formed cine club, won an award at the Scottish Amateur Film Festival.

But *Camera Makes Whoopee*, a trick film shot with a Cine-Kodak around the art school's Christmas ball, and *Colour Cocktail*, a Dufaycolour abstract, were the first films to

bring McLaren to the notice of the professionals. John Grierson, acting as adjudicator at the third Scottish Amateur Film Festival, was so impressed by these two productions that he brought McLaren to London to work with the G.P.O. Film Unit, of which he was then head.

Before McLaren arrived at the Unit, he had completed five 200ft. advertising films for shop window projection for a meat retail chain store, and *Hell UnLtd.*, an anti-war film which used a mixture of animation and live photography. He had also acted as cameraman on *Defence of Madrid*, a Spanish Civil War documentary.

#### Apprentice to Cavalcanti

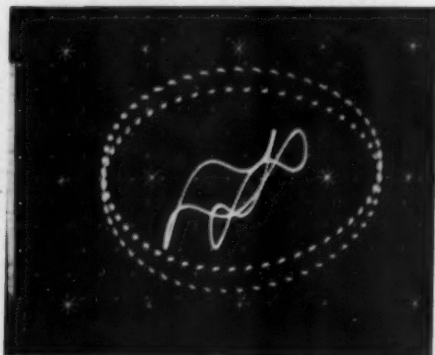
The G.P.O. Film Unit was, of course, the forerunner of the Crown Film Unit. Between 1937 and 1939 McLaren was working among the most brilliant team of film makers Britain has ever known. He began as an apprentice under Cavalcanti. W. H. Auden and Benjamin Britten were in the Unit. So was Len Lye. Even now McLaren still talks enthusiastically of Lye's early abstract experiments, which were thinly disguised as G.P.O. propaganda. His *Colour Box* (1935) and *Trade Tattoo* (1936) are still available on 16mm. from the B.F.I., and to-day have the added fascination of clearly indicating one of McLaren's first and strongest influences.

Between directing two documentaries, *News for the Navy*, and *Book Bargain*, McLaren started his first experiments in his now-famous hand-drawn sound tracks. He was by no means the first to attempt synthetic sound, as it has since become known. The potentialities were being discussed in Holland and Germany by Moholy-Nagy in 1922 and later by Ernest Toch, years before the general adoption of the conventional sound track. And by 1932 Avzamor, Vanov, Scholpo and Rimsky-Korsakoff in Russia, and Pfenninger, the Fishinger brothers and Moholy-Nagy in Germany were producing interpretations of Rachmaninoff, Schubert and Handel by animated sound techniques.

#### Drawn Sound

All these systems involved photographing various shapes and designs with the sound track. In 1933, Jack Elliot, an English film maker, was the first to draw sound directly on to film, without using a camera at all. Other techniques have since been practised by the Whitney brothers in America and C. E. Buckle in this country.

By 1939 McLaren had developed a wide range of semi-musical percussive sound effects. He had also produced *Mony a Pickle*, a fantasy



A frame from *Around is Around*, a stereoscopic film in which lines and dots of light dance a kind of surrealist ballet in space.



in which furniture is animated for story purposes, and *Love on the Wing*, an indirect publicity short for air mail services made to music from Jacques Ibert's "Divertissement". This was his first serious attempt at drawing direct on to clear 35mm. film frame by frame with an ordinary pen and ink.

*Love on the Wing* is no longer available for hire, but I was recently lucky enough to see a copy privately. It is a fresh, gay and inventive fairy tale of the adventures of three air mail letters — hero, heroine and villain. McLaren's hand-drawn film is superimposed on backgrounds of photographed miniature model sets — a technique he soon abandoned for the simpler, more personal system of purely hand-drawn animation.

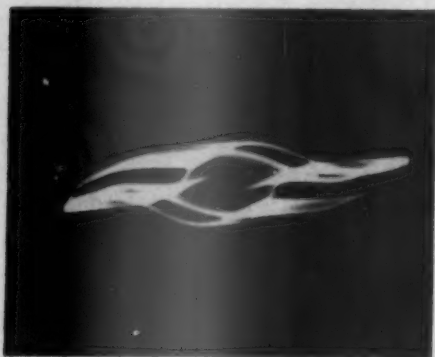
McLaren's last and longest film in England was made in 1939 for Film Centre. *The Obedient Flame*, a 2,000ft. documentary on cooking gas, used a mixture of animated diagrams and ordinary photography. It was to be the last time he ever used a cine camera in an orthodox manner.

### In New York

Later the same year he emigrated to America. In New York he made a short Christmas card film for N.F.B. television, and then independently produced a series of abstract colour films which he managed to sell to the Guggenheim Museum of Non-Objective Art. *Stars and Stripes* (C.F.L., 200ft.) and *Boogie Doodle* (B.F.I. and C.F.L., 200ft.) remain two of his simplest and most enjoyable shorts. Both are hand-drawn frame by frame with a fine crowquill pen and indian ink.

The first is a succession of blazing, dazzling patterns to military music. The second is crisply summarised by its title. They are both ideal introductions to McLaren's work.

Meanwhile he was still experimenting with synthetic sound. "By drawing very fine markings and striations on the sound track area of 35mm. film", he says, "I managed to produce a chromatic scale over a five-octave range, with about a dozen percussive timbres and ten levels of dynamics".



He demonstrated the results of his experiments in *Rumba*, a 200ft. animated sound composition without visuals, and went on to produce three films — *Allegro*, *Scherzo* and *Loops*—whose visuals and tracks were made entirely with pen and ink.

*Loops* has since been joined to *Dots*, which he made later, and as *Dots and Loops* (300ft.) is available from the B.F.I. and C.F.L. *Pen Point Percussion* (300ft., C.F.L.), made in 1951 for the National Film Board of Canada, contains an interesting extract from it and explains the basic principles of synthetic sound and shows McLaren drawing his tracks by hand.

### Grierson Again

In 1940 McLaren collaborated with Mary Ellen Bute on *Spook-Sport*, an 800ft. semi-abstract film to Saint Saen's "Danse Macabre". By this time he had obtained regular work, writing scripts and lyrics for Caravel Films Inc.

Once again it was John Grierson who gave him the opportunity he needed. Grierson was Canadian Film Commissioner, and was teaching the Film Board the lessons in war-time film propaganda which he had learnt at the G.P.O. Film Unit. He brought McLaren to the N.F.B. studios in Ottawa.

Between 1941 and 1943 McLaren produced five short propaganda films, all animated by his cameraless technique. *Mail Early* and *V for Victory* are not available, but *Five for Four* (400ft., N.F.B.), *Dollar Dance* (500ft., B.F.I.) and *Hen Hop* (300ft., C.F.L.) can still be enjoyed.

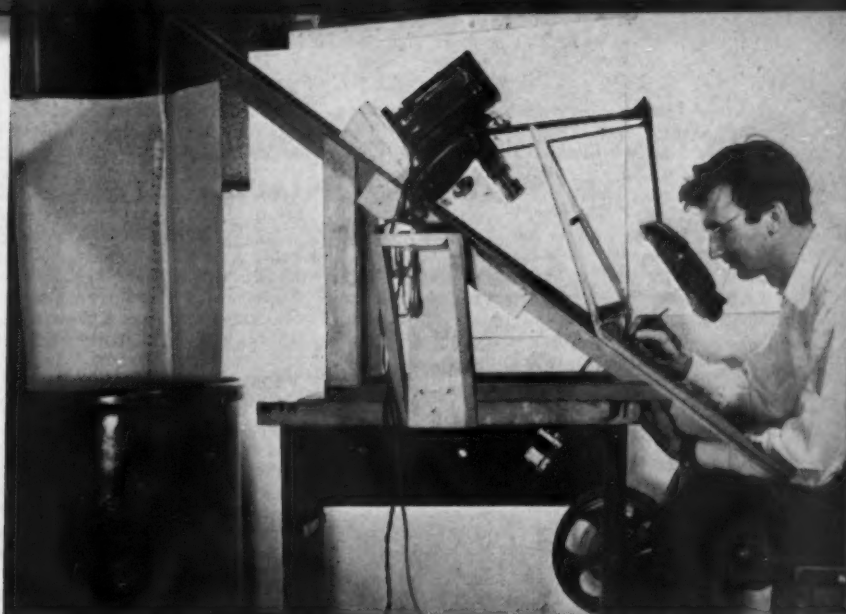
In *Five for Four* the figures, animated to a boogie accompaniment, are superimposed against multiplane backgrounds—a brief return to the technique of *Love on the Wing*. *Dollar Dance* is set to lyrics by McLaren and Guy Glover and music by Louis Applebaum, and *Hen Hop*—which involved 7,000 separate drawings on to film—is accompanied by barn dance music.

### Technical Progress

Writing in *Documentary Film News*, McLaren summarised the technical processes involved in these films as follows: "Music recorded first. Music track run on a moviola and each note, phrase and sentence marked with a grease pencil. Track put on a frame counter and the notes measured cumulatively from zero at the start. Measurements are put against the notes on a dope sheet, which is usually a simplified musical score, and by subtraction the length of each note in terms of frames is written in.

Another frame from *Around is Around*, first seen by British audiences in the Telekinema, now the National Film Theatre, during the Festival of Britain.

McLaren works on a hand-drawn, frame-by-frame film, using the apparatus he invented himself. All his drawing is done in natural sequence, starting with the first frame and working straight through to the last



"The grease pencilled sound track is run through a two-way winder, along with a roll of clear machine leader called a 'dummy'. The notes are copied and identified with indian ink on the dummy. The final drawing is done with the aid of an apparatus whose purpose is to hold the film in place, move it on from frame to frame and provide a means of registration from frame to frame. It is actually an adapted camera gate with claw mechanism and an optical system that reflects the image of the frame just drawn on to the frame about to be drawn.

"The dummy is threaded through this apparatus. On top of it and riding along with it is threaded another track of clear machine leader for doing the final drawing on. All drawing is done in natural sequence, starting at the first frame of the film and working straight through to the last.

### 3D Effect

"When finished, the drawn track goes to the lab. for a couple of prints; one for a checking print to sync. up with the sound track, the other for a master for release printing. If colour release is desired, various kinds of dupes are made from this master and assembled in parallel to act as the separation negatives for the particular colour process used".

In 1943 the N.F.B. was so busy that McLaren was made director of the animation department, with the job of finding and training new talents. He returned to personal production in 1945 with *Keep Your Mouth Shut*, an anti-war-gossip trailer which used a mixture of animated and abstract techniques, and then *C'est L'Aviron* (300ft., B.F.I. and C.F.L.), one of the N.F.B.'s *Chants Populaires* series. This is probably the most effective

attempt yet at creating the impression of three dimensions in a two dimensional film. Audiences are made to feel as if they are gliding in a bobbing canoe down a great river.

I asked how the effect was achieved. McLaren explained that *C'est L'Aviron* used a new technique which was evolved from the peculiarities of the zoom stand of the standard animation camera—the device which allows the camera to approach and recede from the table top on which the drawings are photographed. "Several hundred paintings", he told me, "were made with white paint on black cards, each about 1½ ft. by 2 ft. in size. On each card a single plate of the landscape was painted. Each of the cards was photographed with the camera in motion coming towards it.

### Multiple Exposures

"After each painting was photographed, the film in the camera was wound back a little so that the photographing of the next painting overlapped somewhat on the former, and so on throughout the whole length of the film. In this way a feeling of travelling through space was built up. Thus this multiplane effect was achieved not physically but optically. In technical terms the animation might be described as a continuous series of overlapping staggered zooms.

"The images of the canoe and people were superimposed optically. Throughout *C'est L'Aviron* there were often as many as six or seven separate exposures made on the same negative".

During the following year McLaren produced *Hoppity-Pop* (200ft., B.F.I.), one of the most delightful of his hand-drawn fantasies, *La-Haut sur ces Montagnes* (300ft., C.F.L.), another in the *Chants Populaires* series, and

*A Little Phantasy on a 19th Century Painting* (300ft., B.F.I. and C.F.L.).

These last two films and *La Poulette Grise* (1947, 300ft., B.F.I. and C.F.L.) used another new technique, which McLaren calls "animated pastel drawing". He described in Documentary Film News how he first hit on the idea behind the technique.

"When the N.F.B. needed publicity shorts during the war, the hand-drawn linear technique served quite well, but when the need for animated films on our French-Canadian folk songs came up it was hardly adequate, particularly for the more poetic and slow songs. I had, therefore, to think of maintaining my intimacy with the celluloid in some other way. I felt the need for using chiaroscure and slowness.

#### Pastel Method

"In doing oil paintings myself and in watching other painters at their canvases, it often seemed to me that the evolution or change that many a painting went through from its virgin state to (in my own case) its soiled and battered conclusion was more interesting than the conclusion itself.

"Why not, therefore, consciously switch the focus-point of all the effort from the end condition and spread it over the whole process? In other words, do a painting, but put the emphasis upon the doing rather than the painting—on the process rather than the end-product".

McLaren told me that his "pastel method" technique consists of placing in front of the camera a sheet of cardboard about 1½ft. by 2ft. "The picture is drawn on this card", he said, "with chalk and pastels of varying tones and colours. Unlike the standard type of animation where there is a separate drawing for every frame of film, this one card with the drawing is used for the whole film. It,

and it alone, is changed bit by bit during the shooting by the addition or removal of chalk or pastel. Sometimes very small amounts of change are made between the taking of every frame of film; at other times larger changes are made by a series of dissolves.

"*A Little Phantasy* is rather different. It is based upon the famous painting, 'Isle of the Dead', by Arnold Böcklin, the well-known European 19th century romantic painter. The film starts out with the painting as he painted it, and evolves from that point onwards".

#### Varying Textures

McLaren returned to cameraless animation with his brilliant *Fiddle-de-Dee* (200ft., B.F.I. and C.F.L.) in 1947, but instead of his previous frame-by-frame drawing technique he painted lengths of film without regard for frame divisions (as in his first film in 1934), and then cut the result to fit the pre-recorded "Listen to the Mocking Bird" twanged out by an old-time fiddler.

"Textures were achieved", McLaren explained to me, "by using brush stroke effects, stippling, scratching off the paint, pressing cloths of various textures into the paint while it was still wet on the film, spraying the paint on to the film, and frequently mixing two chemically different types of paint, such as dyes solvent in alcohol and dyes solvent in cellulose; one dye would be painted on the film and the other dye mixed into it while still wet to create various textures and patterns in much the same way as mixing oil and water paints on a different surface.

"*Fiddle-de-Dee* was designed primarily as a programme lightener for film screenings that were otherwise fairly solidly documentary or of a serious nature. It aims at nothing more than to divert the ear with its music and amuse the eye with its dancing patterns and textures. It speaks to the senses only.

(To be concluded next month)



Rollers like this were used in making *Begone Dull Care*, where repeating patterns were needed. Sometimes, too, paint was sprayed on to the film through netting.

## Indoor Lighting with 8mm.

The smallest gauge is attracting an increasing number of newcomers to cine, but because it is regarded as essentially for simple family filming, much less indoor work is done with it than with the other gauges. At least, that's our experience: only one out of twenty 8mm. films that come our way contain interior shots. Yet it is easy enough to film with 8mm. by artificial light. This feature gives all the basic information you need for getting good results first time.

**I**t is sometimes possible to film indoors without any form of artificial lighting. You would certainly be able to take a close-up by arranging your subject in a shaft of sunlight just inside a window. However, any part of the scene not in the sun would probably come out inky black, and so this type of lighting is only suitable for occasional close-ups.

If the window is included in the background, it either appears so over-exposed that the shot has to be scrapped or, if it is correctly exposed, a silhouette effect is produced which can be very attractive but is of rather limited use.

Nevertheless, if a room has really light walls and many big windows, the sunlight streaming through them can very occasionally be enough to light the whole room.

Perhaps the most satisfactory way of making do without artificial light is to choose an unrestricted window through which no direct sunlight is pouring, on a day when there are brilliant white clouds in the sky. If the subject is about four feet from it, the exposure with Kodak Super X will be around  $f/3.5$ , and the scene will be fairly evenly lit.

There is one convenient way in which unsightly shadow areas, especially those on faces, can be lightened: by using a reflector. Your projector screen will come in handy here. A silver screen, held close to the subject, can bring the shadow areas up to half the brightness of the light ones. A white screen, tablecloth or even newspaper, will give a more diffuse light but may well make all the difference.



This is the sort of result you can expect if you film through an open window when the subject is brightly lit by a shaft of sunlight. The room is swallowed up in darkness. Such a shot will be accepted only by uncritical audiences.



This shot of a school gym was exposed at  $f/2.8$  on 8mm. Super X, with no artificial lighting. But it is not often that the light is bright enough for this.

### Photofloods

For most indoor filming, though, some form of artificial lighting is desirable. It is simplest to use photofloods in reflectors. Photofloods are over-run lamps that give a very bright light, but have a comparatively short life. A No. 1 photoflood costs 2s. 6d., can be supplied to suit your voltage, consumes 275 watts, burns as brightly as an 800 watt lamp and has a life of at least two hours. It has a B.C. cap and so can be screwed into an ordinary light fitting.

A No. 2 photoflood costs 6s. 6d., consumes twice the current and gives twice the light of a No. 1, has a rated life of six hours and is usually (but not always) supplied with an E.S. screw fitting cap so that it cannot be plugged into a domestic light socket. Photofloods are used in reflectors (which can be made out of aluminium, tin or enamel kitchen utensils or similar unlikely articles), as these greatly increase their efficiency.

### Arranging the Lights

In real life, subjects are lit by one main light source: the sun out of doors, and a window or lamp indoors. So, when arranging photofloods, the first thing to decide is where to position the main (or "key") light to produce the most natural effect. If it is directly behind the camera, the result with black and white film will be flat and uninteresting (see the lighting on the boy's face opposite). The position commonly chosen for it is to one side of the camera and somewhat above it.

The intensity of light falling on the subject is governed by the inverse square law. That is to say, if a lamp is moved twice as far from





Kodoflectors are highly efficient, but they throw an extra bright 'hot spot' in the centre of the beam.



Parabolic reflectors with matt surfaces are very suitable for cine work. They reflect less light but do so more evenly. This is an Addalite unit, to which reflectors for No. 1 or No. 2 photofloods can be added as required.

the subject, the light on the subject will only be a quarter (i.e., two squared) of what it was. If it is moved three times as far away, the light will be reduced to a ninth (three squared) of its original intensity.

As the intensity of the lighting falls off so rapidly, a lamp that lights the subject will not serve to light the background as well, unless the subject is placed right up against it. So a second lamp, or group of lamps, is needed. It is usual to arrange for the background to be very slightly darker (or, occasionally, lighter) than the subject, to enable the subject to stand out from it.

As the contrast range of the film is limited, a third light, or set of lights, is needed to fill in the shadows brought out by the main lighting. This fill-in lighting must not be as bright as the main lighting, or the desired modelling will be lost. If the main lighting is provided by one photoflood, one photoflood can also be used as the fill-in, but it must be set up further from the subject in order to decrease its effect. Reflectors can sometimes be used instead of, or as well as, fill-in lights but this is largely a matter for personal experiment.



Clip-on units are also available.

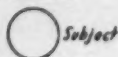
## Back-lighting

In professional films, back-lighting (which is not the same as background lighting) is used to separate actors from their background and to add gloss to their hair by throwing a halo of light around their heads. This is supplied by a spotlight shining down from high up behind them. A photoflood or one of those internally silvered spotlight bulbs can be used for this purpose if it is carefully shielded from the lens, but most amateurs do not think it worth the trouble. Concentrate on providing adequate main, fill-in and background lighting and the result will be entirely pleasing.

## The Number of Lamps

The number of lamps needed depends upon the size of the scene to be lit. Close-ups can be filmed with two No. 1 photofloods, if the subject is kept close to the background. Midshots may require as many as eight or more lamps.

If you intend to do much filming indoors, you would be wise to buy No. 2 photofloods, as these are more economical, but they need to be run off power circuits. The formula  $\text{Amps} = \text{Watts/Volts}$  will tell you how many lamps can be run from any one circuit; but you may find that this figure has to be amended, as the initial surge when the lamps are switched on may blow the fuse.



Main lighting.



Main and background lighting was provided for this shot, but unless a dramatic effect is aimed at, something else is needed. What is it? You'll find the answer in the last paragraph of "Arranging the Lights".



**ARTIFICIAL LIGHT EXPOSURE TABLE**  
Camera speed: 16 f.p.s. Shutter speed:  $\frac{1}{25}$  second.

PHOTOFLOODS:				
Main	1 at 3ft.	1 at 6ft.	2 at 6ft.	4 at 9ft.
Fill-in	1 at 4½ft.	1 at 9ft.	2 at 9ft.	4 at 13½ft.
CAMERA TO SUBJECT DISTANCE				
	6ft.	12ft.	12ft.	24ft.
Kodak Super X	f/4	f/1.9	f/2.8	f/2.8
Gevaert Superpan	f/6.3	f/3.5	f/4.5	f/4.5

These values are for No. 1 photofloods in parabolic reflectors arranged as shown in the diagram below.

Walls and subject's dress should be fairly light. If Kodaflectors are used, close down by one stop. The background should be lit separately if the subject is more than a few feet from it.

Camera-to-subject distance is given only to indicate the area lit. The camera-to-subject distance does not affect the exposure. It is the lamp-to-subject distance that is all important.

\*Note that the table is only a general guide. Gevaert Superpan has, in fact, a rather slower emulsion than Kodak Super X.

## Using a Meter

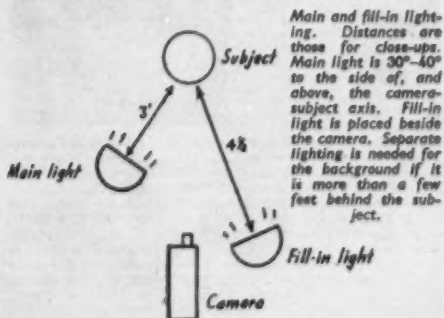
An exposure meter is really essential for all but the most straightforward indoor filming. Exposure tables can be helpful but their use is limited. The presence of daylight, for example, throws the figures out. Daylight complicates meter reading, too, because film emulsions are less sensitive to artificial light than to daylight. Thus different emulsion speeds are recommended for tungsten and daylight. The simplest way to overcome the problem is to exclude all daylight when filming by artificial light, but this can be very inconvenient and it is fortunate that errors caused in this way are usually slight.

**TUNGSTEN EMULSION SPEEDS**

Film Stock	B.S. and A.S.A. (Arith.)	B.S. and A.S.A. (Log.)	Weston
Kodak Super X	32	26°	24
Gevaert Super	16	23°	12
Gevaert Ultra	64	29°	50

In the case of Gevaert Ultra, the very fast speed can only be obtained at the expense of graininess, so it is best used only when there is insufficient light for a slower emulsion.

Reflected light readings are simplest taken from actors' faces. If tests show that this leads to slight under-exposure of the rest of the picture, you can always open up by half



It is often difficult, and certainly not always desirable, to confine one's lighting to textbook diagrams. Here the three No. 1 photofloods and reflector in the centre of the picture are being used as fill-in lighting, the reflector at top left being part of the main lighting unit. With the aid of a meter it is fairly simple to determine the correct exposure for such a shot.

a stop or so. You can check that the set is evenly lit by taking readings of the back of your hand from various points in it. It is easier, though, to use an incident light meter or attachment, in which case you should stand at the subject position and point the meter at the main light(s). You can then arrange the lighting so that the exposure remains constant from shot to shot.

There is no need to switch on the background or fill-in lighting when taking your reading, unless it overlaps the main lighting. But by taking a reading from each lamp, or group of lamps, separately you will be able to adjust the balance between them until it is exactly as you want it. The fill-in lighting should generally be about half as strong as the main lighting, but Gevaert Ultra stock is softer than the others and, with it, the ratio can be 1:3. But remember that shadows always come out much darker on the film than they seem to the eye.

## Lighting Faults

If your subject has to be shown going from one part of the scene to another, make sure that he does not pass in and out of pools of darkness. Watch carefully at rehearsals to make sure that the lighting remains fairly smooth. If he is shown walking through a door, remember to light the far side of it, or he will seem to disappear into or appear out of, outer darkness.

Watch out for stray reflections. They are liable to occur on glass and other polished surfaces. In the shot opposite the lights are reflected in the glass of the picture in the right background and on the polished woodwork on the left. The lamps should be adjusted



Main lighting comes from two No. 1 photofloods in reflectors to the right of the camera and 6ft. from the subject. Fill-in lighting was provided by one No. 1 photoflood reflector to the left of the camera and just over 6ft. from the subject. There was also a little daylight from a window behind the main lighting. (Exposure  $f/2.8$  on Kodak Super X.)



The camera has moved in closer, but since the lighting has not changed, the exposure remains the same. Light walls help to ensure the success of most bathroom shots, but take the greatest care in handling all electrical apparatus and, of course, make sure that the child in the bath can't get at it.

until all such reflections disappear. This is very much easier said than done, but it is sometimes possible to obscure the reflections with putty or to cover them over in other ways. Be careful that lights are not seen reflected on the panels of opening doors.

If the lighting tends to be rather tricky, it is a good plan to expose a few test frames at different apertures and with different lighting set-ups. These frames can later be examined with the aid of a pocket magnifier or still picture device and will give you valuable practical experience at very little cost. But if it is the exposure that you are testing, remember to expose more than a single frame each time, or the camera motor will not have time to attain its full speed.

It might be an idea occasionally to include the lights in the test picture. However, unless you are deliberately aiming to do this, take great care to exclude them. Swing the camera a little way to each side before you take a shot to make sure the coast is clear—and take every precaution to shield their glare from the lens. And check that your subjects do not throw more than one shadow at a time. "Kill" any surplus ones with fill-in lamps.

As large apertures often have to be used indoors, the depth of field is less than that to which you may be accustomed. So, if you have a focusing lens, focus carefully. If you have a fixed focus lens, check whether a supplementary lens is necessary before you take any large aperture close-ups.

### Special Effects

Many interesting lighting effects can be produced if one is prepared to experiment. If a single photoflood is placed low down in front of the subject and a piece of paper, board, or cloth waved in front of it, the lighting will suggest firelight. Sinister or weird effects can be produced by arranging lamps much above or below subject level. If you want to throw really harsh shadows, use

the photofloods without reflectors, but shield the lens and remember that an increase in exposure will be necessary.

If you are going to film baby in the bath, try directing the lights at the white walls or ceiling and letting it bounce back on to her. This will reduce the glare on her eyes. Discover the various possibilities for yourself by exposing a few test lengths and you will soon be exposing film with as much confidence indoors as out.

### Colour Film

Much of the above applies only to black and white filming, for colour film can only cope with a more restricted contrast range. So the lighting for colour film should usually be flat, and the lights ranged immediately behind or on each side of the camera. As before, separate background lighting may be needed.



Slight reflection on woodwork to the right of standing boy's head. It is more noticeable, of course, in the screened picture and would have been more extensive still had not Bristol A.C.S. covered most of the woodwork with black paper. In a family film record such exacting care would scarcely be needed, but this is a frame enlargement from a film play, *The Bird Book*, which also illustrates one of the difficulties of lighting all phases of a player's movement. The boy in the foreground is about to turn towards the other boy (who is lit independently) and away from the main lighting to the left. Until he does so, his proximity to the main lights causes one side of his face to be overexposed. More careful placing of the lights might have solved the problem.



What happens if the glare from an un-guarded lamp is allowed to hit the lens. Notice, too, the carelessness that has permitted the rim of the reflector to be visible at top left.



Set-up used to secure a sinister-looking close shot. Main lighting was provided by two No. 1 photofloods on the floor immediately below the subject. The fill-in was provided by the evening light from outside.

Ordinary Kodachrome cannot be exposed by artificial light without altering the colour values, and so a special Type A Kodachrome must be used. This has a B.S. and A.S.A. (Arith.) speed of 16, a B.S. and A.S.A. (Log.) speed of 23 and a Weston speed of 12. It is balanced for photoflood lighting, and so it is essential to exclude all daylight. It must not be used with high wattage tungsten lamps, nor even with photofloods after they have begun to blacken, for the blackening affects their colour temperature. It is best to have new photofloods, run at the exact voltage for which they are intended.

#### ARTIFICIAL LIGHT EXPOSURE TABLE FOR KODACHROME A

Camera speed : 16 f.p.s. Shutter speed :  $\frac{1}{25}$ nd second.

Lens apertures :	f/1.9	f/2.8	f/3.5	f/4	f/5.6
2 lamps	6ft.	4ft.	3ft.	3ft.	—
3 lamps	7ft.	5ft.	3ft.	3ft.	—
4 lamps	8ft.	6ft.	4ft.	4ft.	3ft.

Use either No. 1 photofloods in Kodaflectors or No. 2 photofloods in parabolic reflectors. If the No. 1 photofloods are in parabolic reflectors you need twice the number indicated.

The lamps should all be directed at the same area. Additional background lighting will be necessary if the background is further than a very few feet from the subject.

Table is designed for average subjects in a room with fairly light walls and furnishings.



Effect produced by the unusual set-up illustrated above.

## Lamp Life

Current can be saved and lamp life extended by wiring the lamps through a series/parallel switchboard, such as can be made by any

electrician. A switch will allow you to run them in series (i.e., at reduced brilliance) while you are preparing the set, and in parallel while you are actually filming. Another way to extend lamp life and to prevent the set becoming unpleasantly hot is to run the photofloods via a one-bar electric heater which can be short circuited when the full current is required.

## New Lighting Technique for Colour

The Associated British Picture Corporation claims that lighting cameraman Erwin Hillier has devised a new lighting technique for colour films, which—believe it or not—is calculated to “harmonise with the emotions of young people in love”. He has employed it for the first time on a film called *Now and Forever* which, logically enough, is all about young people in love; in fact it's a kind of modern *Romeo and Juliet* story.

The technical details offered to us for publication are a trifle vague. Mr. Hillier is quoted as saying: “I have followed the use of light in paintings by Italian and Dutch masters. When you

analyse paintings by the masters, you will find that the artists normally head for a more diffused type of light. After all people are rarely seen in direct light.

“I broke down the light source by having a certain type of diffuser mounted on a frame at a certain distance from the light. This achieved the result I was aiming at—a diffused pastel effect.”

We are still not quite sure how he did it but presume

that young love found a way. Since *Now and Forever*, which is in Technicolor, came off the floor, Erwin Hillier has been testing with Eastmancolor which he believes will be used more and more in the future

#### PURCHASE TAX ON CINE EQUIPMENT

This issue closed for press before alterations to the Purchase Tax were announced, so that all prices for new equipment listed in the trade announcements include the former scale of tax—50%. The new rate of P.T. is 40%.

*Herman was not the kind of film actor you can trifle with. When he moved, he moved fast—so fast that his big action scenes had to be shot at 2,400 frames per second. For this vivid account of ultra high-speed movie making, we are indebted to Animal Kingdom and the author, HENRY M. LESTER, Photographic Consultant of the New York Zoological Society.*

Early in August of last year the staff photographer of the New York Zoological Society telephoned me and calmly laid a problem in my lap. Sam Dunton is an old friend and his technical photographic problems are always interesting. How interesting, absorbing, difficult and at times heartbreaking neither of us realised then.

For the past two years, Sam said, the Zoological Society had been making films of an educational nature, in a series devoted to the living reptiles. The latest of these was to deal with the defensive behaviour of reptiles, and what the staff photographer was asking for was my help in producing ultra-slow motion shots of a rattlesnake's strike, preferably in colour.

Some years ago I had filmed in the Zoological Park the flight of a humming bird, slowing down to a lazy flapping its 80 wing beats a second. Elsewhere I had made slow motion pictures of the flight of a drone fly performing its feats at about 250 wing beats a

one second. Altogether, the high-speed motion picture camera whips through a 100ft. roll of film in about 1½ seconds.

Another complication of such an assignment as Sam Dunton was proposing is that of illumination, of which the high-speed motion picture camera requires a great deal. Taking 2,400 pictures a second calls for an enormous amount of light because each individual picture is exposed for only 1/12,000th of a second. A lot of light usually means a lot of heat, and that is something that a snake could not endure for any length of time. Even if it could survive the light and heat, it would not be likely to be in a mood to strike.

For the illumination problem we had a ready-made solution. Probably not altogether to the liking of the snake, but well within its tolerance. I have for years used a continuous flash lighting outfit which enabled me to get high-speed motion pictures of the humming bird, the drone fly and other subjects. It consists essentially of two large reflectors, 18

## ***The Rattlesnake Strikes***

second. To show in great detail in slow motion the swift strike of a rattlesnake would be, Sam suggested, an appropriate next step forward. And . . . so it was!

At the time, about all I knew about the strike of a rattlesnake was what I had read in the excellent article Walker Van Riper of the Denver Museum of Natural History had published in *Animal Kingdom* earlier in the year. His fascinating report, based on observations, measurements and calculations, gave the total time of the strike as roughly one-quarter of a second. His high-speed photographs were clear illustrations of this action and proved that a strike could be recorded—in still photographs, anyway.

High-speed motion picture photography of sudden events, such as a rattlesnake's strike, is considerably more difficult than high-speed still photography because the high-speed movie camera must gather speed before the slim ribbon of film is travelling past the camera's film gate at a rate of 40 to 50 miles an hour—which it does when it is taking pictures at the rate of 2,500 to 3,000 frames per second. Such a "running in" time, while the camera gears are picking up speed, requires from one-half to three-quarters of a second, and after that the camera runs for another three-quarters to

inches in diameter, within which revolves 17 large photoflash lamps that fire consecutively.

The two units, flashing a total of 34 lamps, emit a total of some 3,000,000 lumens of light when their beams are superimposed on the subject. This literally stunning illumination lasts for only one second but, since the useful running time of the camera is only about one second after it reaches peak speed, when camera and lights are synchronized we can expose 65 to 70 feet of film with an abundance of light that would be difficult to get by any other means. To secure comparable illumination with conventional lighting sources would require roughly a thousand 100-watt lamps, a powerhouseful of electric current, miles of cables, space-consuming reflectors and auxiliary paraphernalia. The continuous flash outfit has the further advantage that it does not radiate much heat on the subject, the heat being largely dissipated as the firing lamps revolve, and the lighting cycle being too brief to impart to the subject more than a passing sensation of warmth.

Ordinarily, synchronizing the flashing of lamps with the run of the camera is a simple procedure. The camera has an actuating mechanism which can be adjusted to start the firing at any point of the passage of film





A strike. At the right the author operates the controls of the camera through which film is rolling at 40 miles an hour.

through its gate. But inducing the rattlesnake to strike at some moment during the critical one second when the camera was at full speed and the lights were on . . . there was the rub. The impossibility, we began to think, once we were into the problem.

### Not So Hot

Actually, twenty-odd Diamondbacks were flown in from Texas at various times during the course of the experiments, always with the suppliers' promises that these particular specimens were *really* "hot". They may have been "hot" by Texas standards but in the Reptile House laboratory they were merely unpredictable; if they struck, it was either before or after the single second when we were ready to photograph them.

We formed a working team to pool all our skill and ingenuity. It included Dr. James A. Oliver, the Curator of Reptiles; Sam Dunton, the Staff Photographer; Stephen Spencook, the Head Keeper of Reptiles; William Bridges, the Curator of Publications; and myself. For weeks we planned, photographed, confessed failure, schemed and photographed again. Targets for the snake to strike at came and went, and one of the most likely, as we thought, was no more effective than any other. Dr.

Oliver offered his own legs as a target—in snake-bite-proof boots and trousers, of course—but all to no avail. Despite Dr. Oliver's assurance that snakes are deaf to air-borne sounds, I insisted on trying amplified audio oscillation, all the way from 20 to 20,000 cycles per second, and all of us had an enjoyable half-hour testing the acuteness of our own hearing. Toscanini is said to be able to hear tones up to 20,000 cycles a second. None of us was a Toscanini—and neither was the snake.

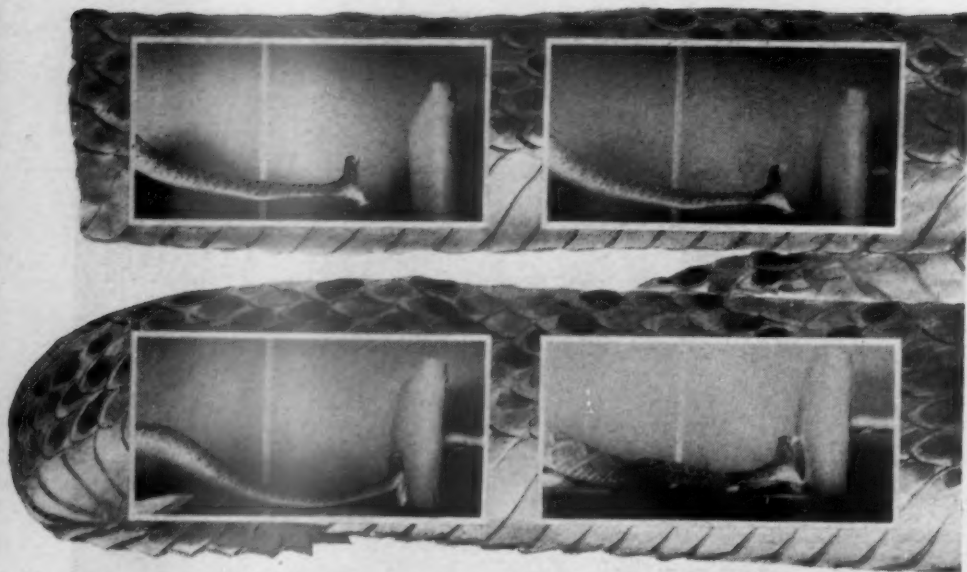
### Snakes Were Tired

We even tried injecting some of the snakes with a hormone to make them feel that old springtime aggressive urge. They *did* respond somewhat more actively, but not with the certainty that we needed.

And so, at a plenary session of the working team in November, it was decided to abandon the project, at least for the time being. We had run out of film and flashlamps and we felt that the snakes were tired of playing games. It seemed wise to lay the experiment aside until the spring of 1955.

Looking back, it seems probable that the late season did have something to do with our failures, for rattlesnakes are notoriously more aggressive and willing to strike in the breeding





season in the spring. In any event, in March of this year Dr. Oliver received an offer of some guaranteed "hot" snakes from his supplier in Texas. The working team immediately held a conference and a suggestion made by Sam Dunton sent us into immediate action.

Since, Sam reasoned, it was the snake that made the decision when to strike or not to strike, would it not be better to start the camera, let it reach a speed somewhat slower than 3,000 frames a second in order to extend the useful running time of the film to about 1½ seconds, and let the snake—not the camera's tripping mechanism—actuate the flashlamp circuit?

The obvious advantage of such an arrangement would be that if the snake did not strike during the run of the camera, the lights would not flash—thereby saving us 34 flashlamps worth about £3 5s.—and the film would not be exposed in the prevailing working light, another £3 5s. economy.

#### Half a Ton of Equipment

This seemed to be a capital idea. We immediately reassembled the photographic equipment (about half a ton of it!) and set it up in the mezzanine laboratory of the Reptile House where, under ideal conditions, we had previously worked. Sam's scheme meant that additional equipment would have to be devised to put it into effect. At first we considered using the rather conventional "electric eye" beam of light—the device that opens the doors at the Pennsylvania Station—and to set it so that an interruption by the snake's body would

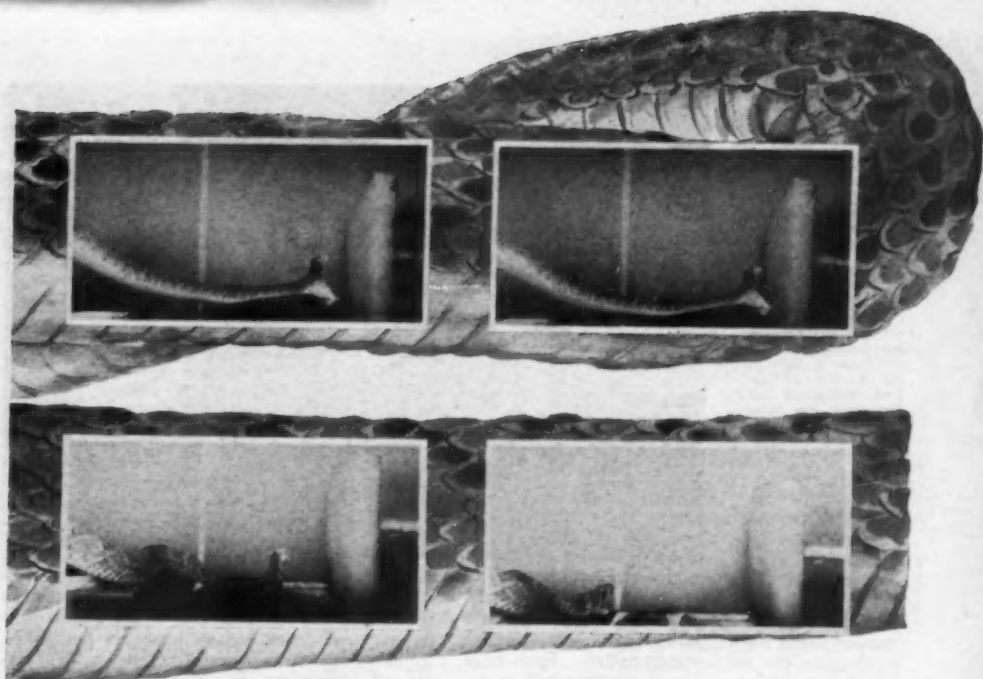
actuate the flash circuit.

That idea we abandoned when we realised that too often the hand-operated target would cut into the beam and set off the lights. Instead, we decided on what is called a sensitive capacitance relay. This is in fact nothing but a very tiny broadcasting transmitter (to put it in familiar terms) with a sharply delineated zone of sensitivity. The snake's head, upon entering this zone, causes an electrical disturbance which is instantly relayed to a fast-acting electric switch that closes the flashlamp circuit. A manual adjustment was built into this device so that the sensitivity could be individually adjusted for each snake in its pre-striking position.

#### Anticipating the Snake

Many trials and errors later we embarked on a new series of attempts with a working set-up that promised a flash immediately when the snake plunged forward from its coiled position. This was the closest we could get, we felt, to the workings of the snake's brain; *our* minds had proved incapable of anticipating the snake and its decision to strike; now electronics were to tell us when the snake made up its mind. Actually we trailed the snake's decision to strike by only a few thousandths of a second.

The snake was given a movable wooden platform about 15 by 18 inches, covered with a copper screen connected by a thin, flexible, insulated conductor to the "ground"—the chassis of the "transmitter". The platform was on gliders and could be moved freely anywhere upon the 6ft. by 4ft. table which was



Eight frames from the film taken at a hundred times normal speed. The snake approaches the sponge rubber target, makes its stabbing bite and returns to its coiled position of attack.

out photographic stage. The technically-minded readers of this report may be interested in the circuit of the capacitance relay shown here. It is, actually, not as complicated as it looks, and embodies well-known principles.

Its "antenna" terminated in another area of copper screen stapled to the table in front of the snake's platform, and this was adjusted by trial and error to give a maximum response to the fairly small capacitance of a snake. The device could be made so sensitive that the relay was tripped by the time the swiftly-striking snake's head had penetrated the field for only about two inches.

Our next problem turned out to be the target. The one we prepared originally was a beauty—to us, but not to the snakes. That elaborately prepared device of foam rubber and leather looked pretty in test pictures and had the practical value of enabling us to present it either vertically or horizontally, giving Dr. Oliver a chance to secure evidence on a moot point: when a rattlesnake strikes, does it stab, or bite, or both?

#### A New Target

The snakes would have nothing to do with the target which suited our needs. What they really went for was a mere piece of brown cardboard, the side of one of the flashlamp cartons. At this they would strike viciously on sight, even when it was beyond their reach. We promptly threw away the glamorised target, covered a part of the carton's side with

foam rubber and a much larger piece of leather so that the snake had a target worthy of its ire, and our subjects struck at it every time it was presented.

The set-up, its electrical, mechanical and human components, was tried and tested. We had to learn how to handle the target: just so, not too much motion and not too little. We had to study the snakes to learn something about their individual behaviour, "reach" and the level of their strikes. Two of a batch of six Western Diamondback rattlesnakes from Texas were "hot" enough to suit us and of these, one nicknamed "Herman" was all that the heart could desire.

#### One Thought in Life

Herman had only one thought in life and that was to sink his fangs into any moving object that came within reach. That made it slightly easier for us to synchronize the functional relationship of man, animal and a lot of machinery so that they all converged upon one fraction of a single second.

Proof that we were synchronizing our efforts had to be gained by photographic means, since the snake's strike seen by the human eye in the blaze of intense light cannot be judged accurately. We mounted a Polaroid film back on a Speed Graphic camera and presented the target. The snake struck, the lights went on, and a minute later we pulled the finish print, which showed us what our high-speed camera would have seen had it been running. Some

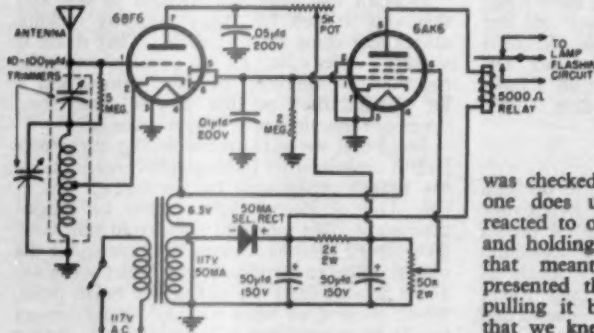
A black and white photograph showing three men in a workshop or laboratory setting. On the left, a man is seated, looking towards the camera. In the center, a man stands working on a large, circular, metallic object. On the right, another man is seated, focused on a task. In the foreground, a large snake is coiled on a table. The background features various equipment and a sign with a logo.

ineffective strikes were the result of the blinding and confusing flash of light. But since most of them occurred late in the course of a day's experiments, fatigue probably had much to do with it. Sometimes the target was missed altogether, but this would likely be caused by the light.

And then came the strike, the one and only complete strike fully recorded by the high-speed motion picture camera, in colour, so far as we know.

Our subject was our favourite actor, Herman, and we had pre-tested him with the Polaroid camera at the beginning of the day's work. It was nicely centered, Herman broke the electronic field early in the picture, and when we saw it we knew that we were ready. Oddly enough, I think all of us had a feeling that this time we were going to get the picture, for Herman was so obviously tense and ready for anything.

An electronic "brain" that follows a rattlesnake's thinking with only a 10/1000th of a second time lag. A critical problem in filming a rattlesnake's strike is synchronisation of peak illumination with the strike. The problem appeared insurmountable until Mr. Lester devised a capacitance relay in which the entrance of the striking snake's head into an electronic field actuated two continuous flash lights. Thus the snake itself, by striking, set off the lights for taking its own picture. This is a diagram of the electronic circuit adopted by Mr. Lester.



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(Continued on page 858)

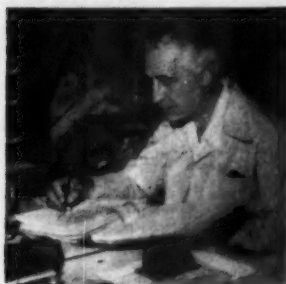
9.5mm. PROJECTION  
9.5mm. PERFECTION  
BY SPECTO

# Cine Broadsheet

Compiled by Kevin Brownlow

9.5mm. TIME IS  
PATHESCOPE  
TIME

Here is the French film director, Abel Gance. In any survey of film technique he would command a place. His appearance here is made doubly certain by reason of the fact that he is the idol to whom Kevin Brownlow burns incense. Once the god actually talked to his acolyte, and Brownlow can never forget it. In the following pages compiled by this young enthusiast, Gance's epic Napoleon is discussed at length, together with other notable films. Though still in his teens, Brownlow has an astonishingly wide knowledge of film history, a knowledge largely gained in his quest for rare 9.5mm. library films, of which he has assembled a comprehensive collection. He's a film maker, too. His adaptation (on 9.5mm.) of de Maupassant's *Les Prisonniers*, which he began three years ago when he was 15—it is now nearing completion—having already earned favourable comment in the press both here and in America. Progress was slow because pocket money was limited while he was still a schoolboy, but now he has a job in professional films—and progress is still slow because in pursuit of perfection he lingers lovingly over every frame. The cost of 30 includes eight nationalities.



## When 9.5mm. Conquered U.S.

"Britain Conquers America at last!" said an early Pathescope Monthly, announcing that Mr. J. H. Ridley of Croydon had won sixth prize in a competition of 1930 organised by the Pathex company of New York, run exclusively for nine-fivers. "We understand", continued the Monthly "that the entries numbered many thousands".

When 9.5mm. was launched in America, 28mm. had had a fairly successful run. "The Pathescope", as the 28mm. projector and its distributing firm were called, invaded America at the same time as it appeared on the Continent, and a few years later a 28mm. camera was released. This gauge became obsolete in 1928 when the firm changed their name to Pathex and their gauge to 9.5mm.

They produced a single model of projector (the *Home Movie*), for which super-attachments and motor were available as extras. This projector differed from its European counterpart in that its motor was bracketed to the body parallel to the lens.

Film releases were, on the whole, similar to those issued in Europe, although one or two comedies and dramas were

exclusive to the U.S. One startling innovation was a phonograph synchronised with the projector to provide background music and commentaries to certain films. The records were long-playing, and the motor worked in reverse—so the machine was useless for any other type of record. This expensive luxury could, for a very short time, be bought in Europe.

For their single model of camera (the De Luxe) Pathex, in common with Pathescope of England, provided iris faders, x8, telephoto lenses and wide-angle attachments, direct and parallax-corrected viewfinders, masking attachments . . . in fact, everything the enthusiast could want. Yet 16mm. won, and 9.5mm. lasted only five years.



His plan to make a new "Red Badge of Courage" was shelved when he heard a Maupassant story in a French lesson, and out came the f/2.5 Motocamera.

## LUSCIOUS FINDS IN FRANCE

### Tati among the Rarities

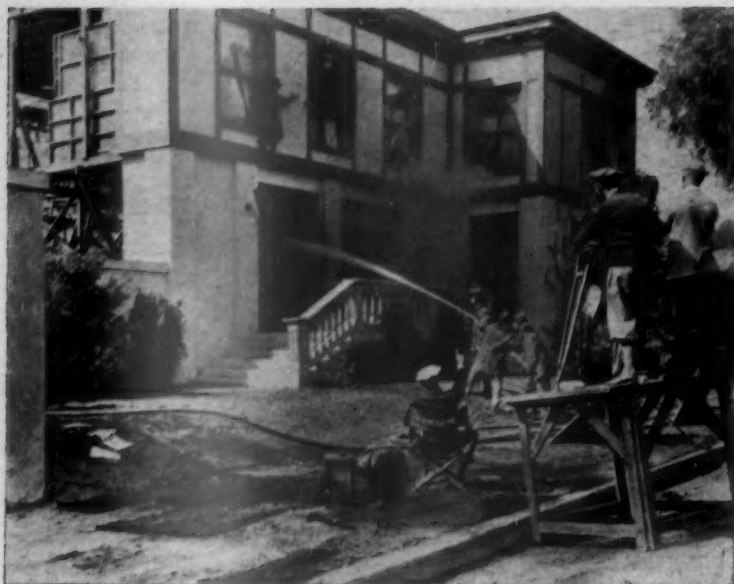
There are still one or two rarities in the Pathescope catalogue. *Pot Pourri* is one, containing as it does *Annie's Love Story*, one of the most perfect examples of the early drama to be found on any gauge, some very interesting scenes of a music hall act and a rare Tontolini short, made in Italy in 1906. Another unique film still available on 9.5mm., but on no other standard gauge, is the one-reel comedy of 1936, *Watch Your Left*. Notice its extraordinary similarity to *Jour de Fete*: it stars Jacques Tati himself—as a postman. And it affords another surprise: it was the first directorial assignment for Rene Clement, whose first real success was to come ten years later with *Bataille du Rail*.

### Amazing

No longer available from Pathescope but still to be hired from libraries is the amazing Italian epic, *Christus*, produced in 1914 by Cines of Rome, the company that made *Quo Vadis*. It has neither the pictorial beauty of *Genere* (1916) nor the spectacle of *Cabiria* (1912) but finds a place between the two. Some magnificent crowd scenes, and the dignified acting of Alberto Pasquali, Leda Gys and Mastripietri are often spoilt by numerous irritating subtitles. But once these have been removed, *Christus* can be shown not as a film for religious instruction (its age prevents that) but as a really amazing example of screen art.

In 1933 Sovkino, the major





Production stills of the very early films are a rarity. This unique picture of a slapstick comedy in the making convincingly shows how little the old timers relied on camera trickery when hazardous action was called for. In those days you had to be tough!

Soviet distributing company, issued two 9.5mm. films through a branch they opened here: *The General Line* and *Battleship Potemkin*, both 5-reelers. Kino's printing was not very good. 35mm. sprocket holes waft several times across scenes in *The General Line*, the picture is somewhat unsteady and the definition is occasionally poor. But to compensate for this, each film has censor certificates and full credits. Copies occasionally turn up to-day.

The French 9.5mm. enthusiast has an abundance of rarities to choose from, Pathe of France and Film-Office having released hundreds of films ranging from *The Lumiere Programme*, 1895, to pictures of this decade, included among them being a great number of early Mack Sennett shorts and dramas featuring Gladys Hulette, Pauline Frederick, Lillian Gish and Henry B. Walthall. One of the most delightful—from Pathe—is Louis Daquin's *Nous Les Gosses* (1941).

Abel Gance is fully represented. French nine-fivers can show the two-reeler

*J'Accuse!* (1918), a four-reel version of *La Roue* (1921), a seven-reel version of *Napoleon*, *Maitre des Forges* (also available in England) the film Gance supervised to obtain money for a re-make of *J'Accuse!*, and even the superb *Capitaine Fracasse* (1942) his last film before *La Tour de Nesle* (1954).

Film-Office have released *Son of the Sheik* and *The Black Eagle*, two of Rudolf

Valentino's best films, together with some Buster Keaton shorts, *The Conquest of the Pole* by Melies, and *La Tour* by Rene Clair. All these can still be bought—in France.

If anyone has copies of *The Emigrants*, *Desert Prey* or *Konkred*, he can rest on his collector's laurels (for a bit). The negatives of these films were ruined and only one or two copies left Pathe's Paris works.

## Pining Away as a Pro

You want to break into professional films? Then ponder on what your first job is likely to be. If you are put into the cutting rooms, very probably you will be given the monotonous task of breaking down reels of rushes, i.e., cutting out each shot and writing down the emulsion

key numbers of the start and finish of each and the Dupont numbers which are added by the labs. Then you will have to file the takes, which involves winding up the shots, writing their slate and take numbers of them and storing them in labelled cans.

Staring for hours on end at minute Dupont and key numbers of hundreds of scraps of film and finding their take and slate numbers may set you longing for the familiar narrow gauge film and magnifying glass. Still, you're now a professional. You're one with Chaplin and Gance. So what are you grumbling about?

His tripod became known as 'The Octopus', and on one unhappy occasion was the direct cause of the camera being smashed. But what can you expect for 3s. 6d.?





## Pampanini Grew More and More Strained



### Startling Methods of the Great Directors

In a recent television programme, Anatole Litvak, director of *The Deep Blue Sea*, explained how he had directed the performance of the hysterical woman (played by Barbara Stanwyck) in *Sorry, Wrong Number*. "We shot one or two takes" he said, "which were useless. So we shot more and more until Barbara really did border on the hysterical. She realised, finally, what I was trying to do, and gave a wonderful performance".

Last year, when Abel Gance was directing *La Tour de Nesle*, he secured a remarkable performance from Sylvania Pampanini by means which perhaps can be allowed to the great artist, but are certainly not to lesser lights. Pampanini had to gaze over the camera (which took the place of a mirror) and imagine herself a lost soul. The production crew—pretty imperturbable people as a rule—stood dumb with amazement as in a low voice he poured into her ear a revolting tirade of all the most horrible things he could think of. Pampanini grew more and more strained and began to look slightly sick. The result on the screen was highly effective—for Leonce Burel had kept the camera turning.

### A Way With Children

Amateur directors who find themselves in difficulty when instructing child actors should take note of Pudovkin's ideas. A small boy in his film was supposed to greet his father, whom he had never seen, with a handshake and a shy smile. "Whatever you do," said Pudovkin, "don't speak or look at the camera".

Some time went by, and the boy had not been called upon to play his scene; indeed he had not even been told what the scene was. Eventually Pudovkin asked him if he could touch his toes. The boy obliged, and Pudovkin told him to stay in that position. Then he asked him to get up and stretch, and asked whether he liked stretching. The boy merely gave a little smile. Naturally, the cameras were turning!

An indirect approach such as this will often succeed in amateur films, but don't try it on with adults, who will be annoyed at being fooled!

## MARVELS OF THE TRIPLE SCREEN

### Cinerama Effect Anticipated Thirty Years Ago

Cinerama? Stereophonic sound? The 9.5mm. collector knows that if these innovations are the last word in cine technique, it is a last word that was first spoken many years ago. Yes, the *triptyque* screen, virtually indistinguishable from Cinerama, was used for that remarkable film, *Napoleon*, of which many 9.5mm. collectors doubtless possess tantalising extracts; and for the synchronised version of 1934, it employed a form of stereophonic sound, called *perspective sonore*, for one sequence. This was the one in which Danton teaches the Marseillaise to a crowded convention. The rest of the film was in normal sound.

The producer and director of *Napoleon*, Abel Gance, was virtually the first man to use the rapid cutting now attributed to the Russians. The germ of this form of editing was contained in Griffith's *Intolerance*, but Gance developed it enormously with his *La Roue*. He also made the first expressionist film. *Caligari*, film books will assure you, "was definitely the first film in this category". Four years before this picture was made in 1919, Abel Gance had completed *La Folie du Docteur Tube*, the story of a doctor who succeeded in distorting light rays. Each scene in the film resembled a surrealist painting but because of its completely revolutionary technique, the film was never released. Gance's latest innovation is a development of the *triptyque*—Polyvision.

*Napoleon* exists in complete silent form only in the archives of the *Cinémathèque Française* and, although the 9.5mm. version has been reduced from what Abel Gance



The French advance on the last English stronghold—a scene (not in the 9.5mm. version) from the *Siege of Toulon* sequences in *Napoleon*. These scenes were actually shot in the harbour and the actors had to stand for hours in an icy artificial downpour on a hill overlooking Toulon.



assured me was once in the region of 26 reels to a paltry 6, the availability of *Napoleon* on 9.5mm. demonstrates the value of our gauge!

To roars of applause and cries of "Vive Abel Gance!" the première of *Napoleon* at the Paris Opéra on Thursday, 7th April, 1927, drew to a close. The audience had seen the result of four years' work on what was originally planned to be a film of the complete life of Napoleon Bonaparte, from his school days at Brienne to his death on St. Helena, the whole to be shown in instalments. Unfortunately, money was lacking, and Gance got no further than the start of the Italian campaign. His scenario for the rest of the film was sold to Lupu Pick who made *Emperor Napoleon on St. Helena* with Werner Krauss.

## Dead, but he Stirred Them Up in the Cinema



Marat (Antonin Artaud) lies dead in his bath, having incautiously allowed Charlotte Corday (Marguerite Gance) to make history. But Artaud was never the sort to lie down. Illness robbing him of the leading part in a film he had written, he staged a demonstration at the première and a number of casualties resulted. He appeared in Dreyer's *Passion of Jeanne d'Arc*.

One of the most interesting experiments in *Napoleon* was the use of the mobile camera. Freed from the irritating necessity of cranking a handle, operators were able—thanks to their clockwork or compressed air motors—to achieve shots never before possible. Examples of these are the scenes at the Brienne snowball fight, taken mostly from a sledge with the camera lashed to the operator's chest, the overwhelming sequence of the double tempest (at sea and in the Convention) taken from a swing high above the set, and the chase in

Corsica with the camera strapped to the back of a horse.

Gance also put his "mobile" camera inside a football to achieve the effect (at Brienne) of a snowball flying through the air, of Bonaparte hurtling from a high cliff after a fight with one of Paoli's gendarmes, and of a soldier being blown up by a cannon ball. Thus his mobile camera became subjective.

He went to infinite pains to secure historical accuracy. In his script (published in book form by Librairie Plon) hundreds of historical references fill the foot of the pages. However, he permitted himself a few lapses in the interests of what he terms the "psychological truth". (One of the most interesting facts that came to light in his researches was that Nelson as a young officer spotted a French vessel called *Le Hasard* in which Napoleon and his family were escaping from Corsica. On his suggestion to open fire, the captain said casually: "No, Nelson, we cannot waste ammunition on such unimportant refugees".)

### Perfect Copy

Although *Napoleon* was started in 1923, the acting remains as fresh and as powerful as it was at the première. The only apparent sign of dating about the film is the slightly unusual style of the women's make-up. However, on checking with original prints I found that Gance had copied perfectly the make-up and hair styles of the late 18th century which, to us, vaguely resemble the styles of the 'twenties.

The problem of securing an actor, who, besides being at the head of his profession, had also to resemble Napoleon, must have been an awkward one. Gance had considered Ivan



Napoleon makes his escape by boat, and leaves Pozzo di Borgo and his troops fuming. Untidy grouping, but the still cameraman exposed before Gance had composed his shot.



*Triptyques*, which led to the development of CinemaScope, from *Napoleon* (see col. 2, below). How did Gance come to invent them? "I had 10,000 extras at Nice," he said, "and had to fit them into the picture somehow".

Mosjoukine but he eventually chose not an actor, but a professional scenarist who had appeared in one or two other films of his—Albert Diedonné. He was somewhat older than was Napoleon at the time of the Revolution, but with superb make-up closely resembled the portraits by David and Marq. Wocher. Abel Gance himself plays Saint-Just, for besides being a director, he is a first class actor.

His wife, Marguerite, plays Charlotte Corday, and hundreds of other actors, recruited from the foremost French theatre and cinema players, make up an awe-inspiring cast list. What the cast list of *Intolerance* meant to American cinema, that of *Napoleon* must have meant to the French. Not only did Gance's wife play in the production but also Dieudonné's wife and Koubitzky's son!

#### Audience Participation

In 1923 the Westi company gave him the financial support he needed, but by 1924 the company had gone into liquidation and, having started the film, Gance was forced to look for other sponsors. After some difficulty, the money was secured, and shooting was resumed. "My general tendency in *Napoleon*", said Gance "has been this: to make an actor of each member of the audience, to put him in the centre of the action, to let him be engulfed by the rhythm of the image".

A musical score was composed especially for the film by Honegger, who also wrote what

developed into *Pacific 231* for *La Roue*.

Speaking of the *Triptyque*, Gance said, "I made use of the triple screen by combining three expressions, physiological, intellectual and emotional. I ask for an effort of understanding and the blending in the mind of these three units in one second—what am I saying?—in one sixteenth of a second. One screen is like a symphony played on a single instrument; the other two screens orchestrate the work". The *triptyque* led to the development of CinemaScope, for at the première was a certain Henri Chrétien. He was so impressed with the innovation that he began work on his *Impergonat* lens which is the basis of that system.

#### Tremendous Panorama

The *triptyque* begins as Napoleon, who had just been appointed General-in-Chief, reviewed his ragged troops. After an interval, the screen spreads out and a tremendous panoramic view of Napoleon reviewing line after line of Republican soldiers is followed by shots of the troops preparing to leave. As they marched towards Italy (after one of the most moving episodes in the film when Napoleon exhorted his ill-fed soldiers to march into the "green fields" ahead) the panoramic view splits into three scenes; one main and two framing actions (the same shot reversed).

At the end of the film, after the *triptyque* battle scenes, a slight red tinge on the left hand screen and a blue tinge on the right becomes



#### Invitation to the Hardy

There's just  
room for 3  
in Brown-  
low's bed-  
room cinema.

The Mariner's Compass Cinema is really a bedroom, though you'd never believe anybody could sleep in that maze of wires, films projectors

and gramophones. Its doors (yes, it has two) are open only to 9.5mm. collectors or genuine silent film enthusiasts. I make this condition out of sympathy

for anyone bred on talkies; the moment you are trapped in the cinema you see nothing but silent films. One French victim once said shakily to another: "You 'ave been in there—and you still live?"

The films to be shown are announced beforehand — although I've never yet kept to a fixed programme—and include anything from *Napoleon* and *The General Line to Anguish* and *The Ranger of the Big Pines*. There are precisely three seats, but if any fanatic would like to see some of the lesser known films of the past sixty years, he will be very welcome to one of them.



Napoleon plans his Italian campaign while Josephine awaits his attendance at the wedding.



A scene from *A Little Bit of Fluff*, screen version of a popular stage farce. This was a lavish and most expensive production, featuring a considerable number of the stars under contract to B.I.P.

apparent. Then, gradually, an eagle spreads from one end of the triptyque to the other, and, as the pictures fades out, the eagle is left superimposed on the tricolor of France. *The triptyque*, as such, does not, of course, appear in the 9.5mm. version but parts of it are edited into the last reel.

The innovation was not a success at first, because not only were most cinemas far too small for three screens, but even if two extra screens could have been accommodated, the projectors did not usually synchronise correctly. So *Napoleon* was released with the three scenes printed on one strip of film.

After two short films for the triptyque, Gance shelved the idea until 1942, when he began searching for sponsors to finance the making of a revolutionary film on a religious theme. But he was unsuccessful and he made no film for some considerable time—except for a picture about his little girl. "I enjoyed making that film more than any other" he told me.

The triptyque which was such a success in France did not attract much interest in England. Dismissing *Napoleon* in his book "The Film Till Now", Paul Rotha wrote: "Napoleon needed three screens on which to exhibit its lumbering bulk". Only after the success of Cinerama has *Napoleon* been regarded by English critics with any interest.

One very much hopes that Abel Gance, poet, writer, actor and director will make another great film (his latest production, *La Tour de Nesle*, has received some extremely enthusiastic reviews). The cinema world, having acknowledged his existence at last, may now allow him some scope.



## She Was Britain's Most Successful Actress

She first came into prominence in 1921 in a film in which she had only a small part, but she stole the show. Then was launched the series of films that brought her fame; and the Betty Balfour comedies can still amuse to-day.

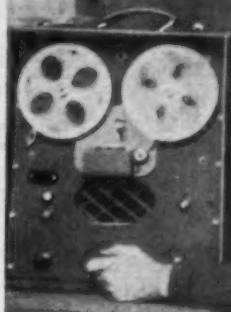
**A LITTLE BIT OF FLUFF.** Featuring Syd Chaplin, Betty Balfour, Annie Esmond, Clifford McLaglen, Cameron Carr, Enid Stamp Taylor, Nancy Rigg, Haddon Mason, Edmond Breon, Dorothy Barilam and Connie Esmond. Directed by Jess Robbins. Adapted (from the famous London farce) by Ben Travers and Ralph Spence. Edited by Ben Travers and Syd Chaplin. Photographed by Claude Friese-Greene and Rene Guissart. A B.I.P. production. A Wardour release. Britain, 1928. Running titles, 2 x 300ft. Recently withdrawn from Patheoscope catalogue.

Great things were expected of this all-star B.I.P. comedy—and on its release newspaper critics gave it suitable "rave" notices. The film was made at a time when, it is generally accepted, film appreciation was practically at its lowest ebb, and to-day, although some film libraries find it among their most popular comedies, the general construction (not helped by reduction to 2 reels) appears very unsound, and its comedy not particularly amusing. But there are some really funny passages in this version and these, together with the attraction of the stars, provide the main appeal.

Betty Balfour, who stars in one or two other 9.5mm. films, was Britain's most successful film actress. Her first film was *Nothing Else Matters*, and after that she was raised to the pinnacle of stardom through the Welsh-Pearson *Squibs* series. Her best film, apart from that unforgettable series, was, perhaps *The Vagabond Queen* (3 x 300ft., 9.5mm.) in which she appeared with Ernest Thesiger.



Mr. Stanley Miles's set-up at work. At the session during which this photograph was taken, sync. was never lost once. The blimp for the Pathe H and even the recorder are home-made. The gate of the latter is of novel design, suggesting the gate of the Pathe H camera. Controls for recorder-projector, curtains and dimmer are ready to hand. Recorder and projector without blimp, with flexible cable which drives the projector direct from the tape capstan, are seen in the photograph below.



## "AMATEUR CINE WORLD" SOUND SUPPLEMENT

# How They Achieved Sync.

We'd like to know, you told us, about readers' experiments in the search for sync. Even though perfection cannot be claimed, it's always helpful—and certainly fascinating—to learn about what's been done. If some of the steps in the search can be faulted—tape shrinkage and expansion, for example, present awkward problems, even though the variation (up to  $\frac{1}{4}\%$ ) is not a serious disadvantage to the individual working with equipment he knows well—at least the various stages of the experiments may well suggest ideas you can usefully adapt to your own requirements. But the sync. system devised by Desmond Roe really is something, and further reports on various methods are on the way.

## HE BUILT HIS OWN RECORDER, TOO

THERE ARE SOME EAGER GADGETEERS among the members of the Meridian Film Unit and when one of them, Stanley Miles, claimed that he had devised a system which would give spot-on lip sync., we crowded into his house for the proof. It looked a complicated arrangement but it took no longer to set up than the conventional 16mm. sound machine, and it worked. There was not a single hitch to mar the demonstration. Then we all had a go at adding sound to our one-star-award *Autumn*

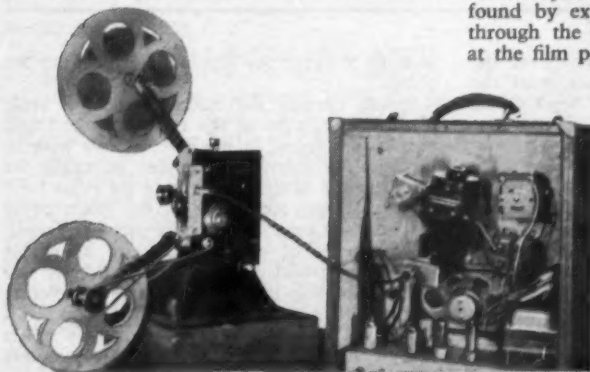
*Queen* and were highly satisfied with the results.

This is the system. The tape recorder is driven by a Klaxon motor of  $\frac{1}{2}$  h.p. through a reduction gear. The motor runs at 14 r.p.m. and the gear takes it down to 178 r.p.m. directly on to the tape recorder capstan. (These motors were obtained cheaply at a surplus stores, the gearbox being an integral part of them.)

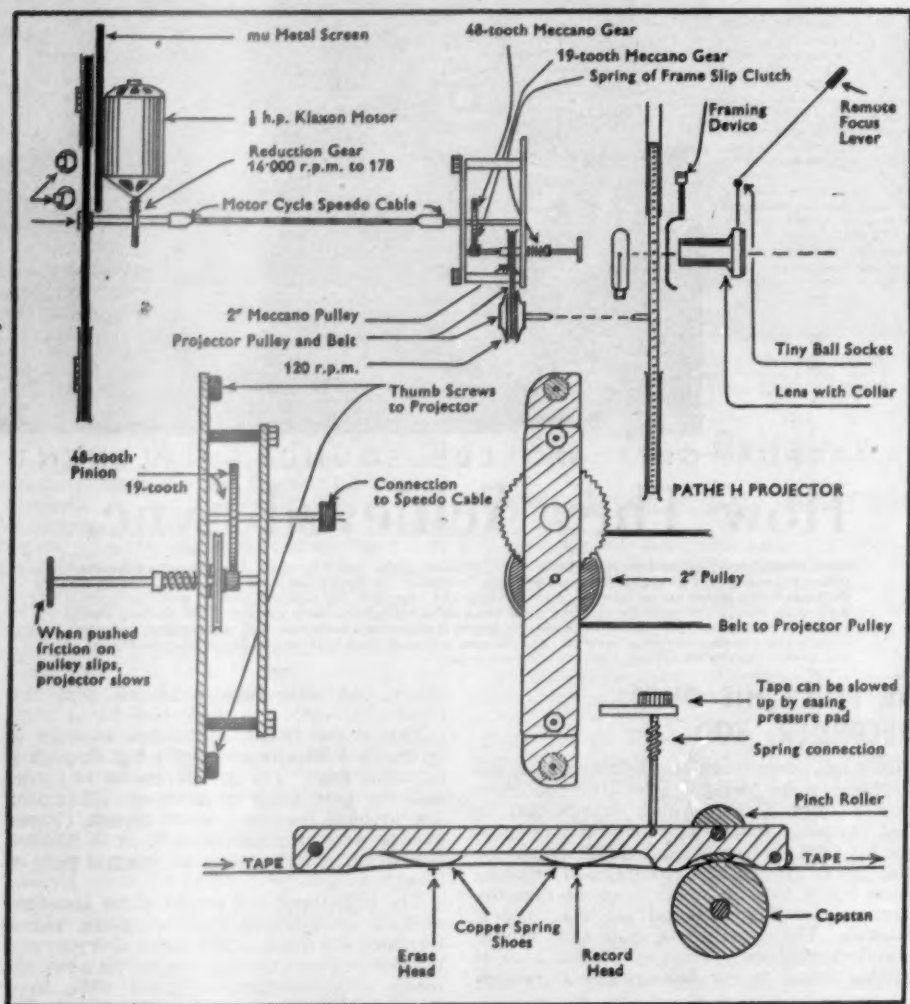
The high speed and weight of the armature make it an excellent flywheel, giving sound free from any flutter. The motor also provides the motive power to the projector via a flexible motor cycle speedometer cable. We have found by experiment that bad splices going through the projector cause some impedance at the film point but transmit no vibration to

the tape; the combined effect of motor and flexible lead smooth it away completely.

As the tape and film are more or less mechanically locked, the risk of losing sync. is slight, but it can happen due to slip or shrinkage or changes in the film loop. If the picture gets ahead of the sound, a clutch lever, positioned just under the lens of the Pathe H, is pushed, thus retarding the film by two frames. Similarly the tape can be slowed by







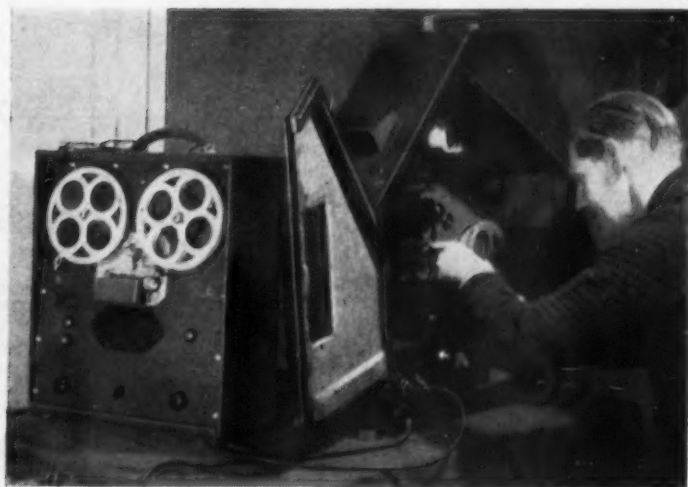
easing pressure on the pinch roller over the capstan, but to avoid interference with the sound reproduction Mr. Miles is working on another gear arrangement that will advance the film a few frames.

For recording we use two rooms, conveniently separated by folding doors in which a glass panel is set. The recorder and projector are set up in the back room and the picture is back-projected on to the glass panel. The microphone and turntables are set up in the front parlour; this arrangement ensures that the minimum of unwanted sound finds its way on the tape. Even so we have found it necessary to place the projector in a felt lined blimp—a remote focusing lever makes it

possible to focus the film without opening the blimp.

Before starting the machines we put sync marks on the tape at the recording head and on the film frame in the gate. If we wish to superimpose sound on the first recording we place a piece of thin paper over the erase head for the second run through, the effect being that the first recording is only partially erased.

The heads of our recorder are adjustable so that two tracks can be recorded side by side and we are able to add music after completing all the other sound work. The recorder is also fitted with a tape "gate" which is rather like an enlarged version of the Pathe H camera gate; a milled nut adjusts the pressure of the



Getting ready for a run-through. A heavy motor drives the tape capstan, and the function of the projector motor is confined solely to keeping the lamp cool. Below the lens is the frame-slip knob for regaining sync.

pinch roller through a spring and this works so efficiently that, so far, we have had no trouble from tape creep.

The tape take-up spool is also driven by the Klaxon motor through a friction drive. Rewinding is done by means of the conventional rewind motor but Mr. Miles has added a gramophone turntable brake for easing up the take-up at the end of this operation. The tape deck slopes backwards slightly which checks any tendency of the spindles to float.

So far as the electrical system is concerned, the current to and from the heads flows through a 5w. amplifier which is a modified S.B. Mark 11. Assuming that you are looking into the back of the recorder, all the mains leads are placed to the right of the amplifier, while the microphone and O/C leads are to the left. The Klaxon motor has a pair of large capacity smoothing condensers across its windings to suppress interference and TV suppressors are also fitted. The motor can be started either from the front of the tape deck or from the base of the projector blimp.

#### Fitting to the Pathe H

At the end of the flexible cable, already referred to, is a socket on the blimp connected to the frame slip and projector drive. The drive from the recorder turns a 48 tooth Meccano gear which turns a 19 tooth pinion. On the same spindle as the pinion is a two inch Meccano pulley which is driven by a strong spring friction clutch. The spindle ends in a knob just beneath the projector lens. When the knob is pushed the drive becomes less positive and the projector is retarded. The gears and pulley are set in cheeks made from 3/16in. brass, spaced with large bushes. The assembly is fitted to the Pathe H by means of two bolts with milled nuts. A rubber band from the Meccano pulley turns the projector

pulley; the motor belt of the machine is removed and the motor blows the hot air from the lamp-house through a long tunnel to the exterior of the blimp.

We have succeeded in running 900ft. of film without the tape or the film needing any adjustment. Stanley Miles has earned a vote of thanks from his club colleagues and, by way of additional reward, he has been put in charge of the sound department at our showing of the Ten Best later this year.

P. R. EVANS

#### IN STEP THROUGHOUT

FOR TWO YEARS we in 8mm. Circle No. 8 have been trying to solve the problem of tape sync. When we come to record the full story of our researches it should make interesting and—I hope—useful reading. Meanwhile, here is one method with which I personally have got perfect results. Tape and film have kept in step at every run through. The constant speed of the recorder is used to keep the projector running at 16 f.p.s. If it speeds up or slows down, the exact degree of variation is shown

Now for a happy session with the tape recorder. You can get at the works quite easily, and it should be a simple job. Method, that's what you need, method...



Fig. 1. The complete set-up.

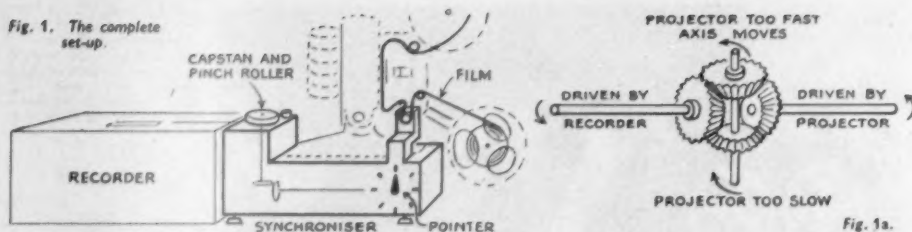


Fig. 1a.

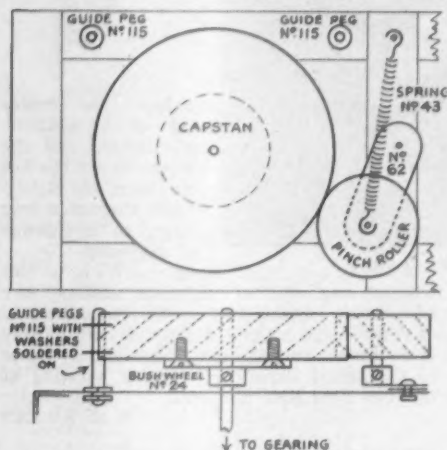


Fig. 2. Capstan and pinch roller. Numerals are Meccano part numbers.

on a dial, and a further device corrects the error to within half a second.

This is the idea of it. If the tape is made to revolve on one side of a differential gear and the film on the other, and both revolve at the same speed, then the planet gears though revolving, will stay in the same axis. But if one side changes speed, the axis of the planet gear will move into another position, and so you are able to see at a glance the exact difference between the revolutions of the two machines. (See Fig. 1A.) Then all you have to do to bring them into step is to speed up or slow down the projector until the axis of the planet gear is in its original position.

If the action of the planet gear is made to speed up or slow down the projector motor over a very few degrees of its travel,

the correction would be immediate, involving no serious loss of sync., and the two machines would be kept in step automatically. We've found—as I say—that loss of sync. is corrected within the half second. A slight adjustment of the speed control will reduce the error to zero, and there it remains once the machine is warm.

The system can be applied in a number of ways. The contrivance I am using involves no modification to either tape recorder or projector other than an electrical connection to the projector motor. True, it is not suitable for all machines, but the principle can be adapted in other ways (Fig. 1).

You will note from Fig. 2 that the tape is made to turn a capstan. And what about tape shrinkage, you ask, and creep and the rest of it? Forget it and use paper tape, as we do! We've had no bother with stretch or shrinking when we've used paper tape at our

shows. Nevertheless, it is prudent to guard against any such phenomena by arranging that the centre planet gear is not solid on the centre spindle but attached by a clutch mechanism. The axis position can be moved after the machines have been started, so adding or reducing a second or so of film running time, if necessary.

**Gearing.** The tape turns the capstan, and this movement is transmitted through the right angled gearing to the differential. The gearing has a ratio of 2:1, as has the second right angle gear which transmits the movement to the actual differential (Fig. 3).

**Differential.** We now come to the first gear, Fig. 4. The two gears shown here are soldered together back to back and must run loose on the spindle. They revolve the planet gear which also runs freely on its axle and is held

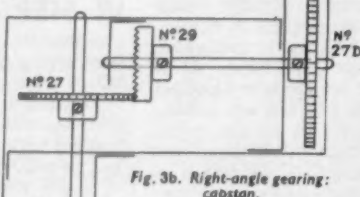


Fig. 3b. Right-angle gearing: capstan.

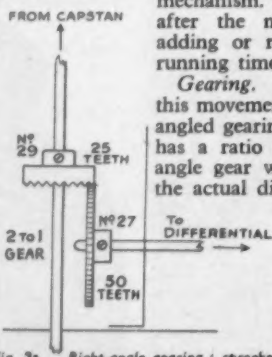


Fig. 3a. Right-angle gearing: sprocket.

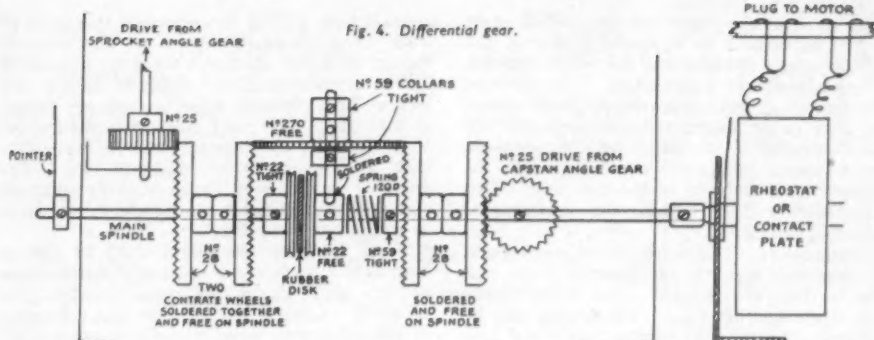


Fig. 4. Differential gear.

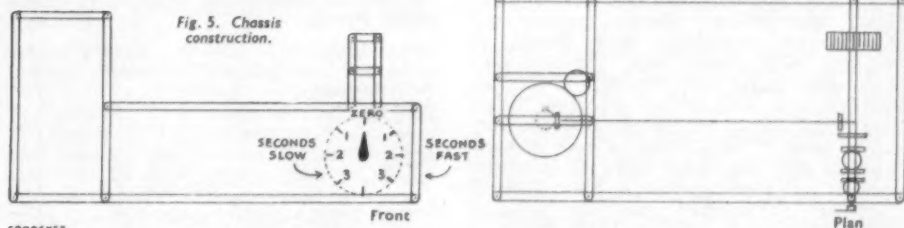
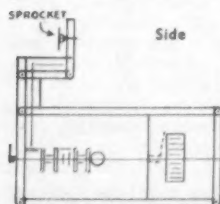


Fig. 5. Chassis construction.



Side

in place by collars. The axle is soldered into a hole in the boss of the pulley wheel which forms one side of the clutch mechanism.

**Clutch.** Now the first pulley, which is attached to the planet gear axle, is free on the main spindle. The second pulley, however, is fixed and a rubber disc is held tightly between the two by the pressure of a coil spring which is held in place by a collar. This clutch arrangement makes it possible to turn the main spindle by hand without moving the planet gear if at any time it is necessary to adjust the sync. by a second or two either way. The subsequent speeding up or slowing down of the projector moves the planet axis into its required new position.

**Film Sprocket.** The second part of the differential is similar to the first with gears soldered back to back and driven by a 2:1 angled gear. This is passed from a second 2:1 angled gear and so to the 16-tooth sprocket (Fig. 3b). The position and design of the sprocket will differ with the type of projector in use. The method outlined here is suitable for such projectors as the Pathe 9.5mm. 200B; the Kodak 8/45 and 8/500; and some Ampros and Bell and Howells. In fact, it can be used with any projector in which there is sufficient space for the sprocket and gear mechanism to be fitted near to the lower sprocket without interfering with the lower loop.

**Automatic Speed Control.** As I have already mentioned, a pointer shows the position of the tape and the film in relation to each other. Perfect sync. can easily be achieved by means of the usual projector speed control. It is useful, however to include, as a refinement, an extra rheostat type of resistance in the motor circuit which is operated by the centre spindle (Fig. 4). This should be light in action and should be fitted to the main spindle. A resistance value equal to that of the projector speed control is sufficient, although a higher value is preferable.

I use a "mains dropper" type of resistance and a contact plate with the contacts placed very close over, about 45 degrees of the contact arms' movement. This gives the maximum correction in the shortest time. Whatever type is used, one thing is imperative: there must

Rather more difficult than one might expect. How on earth those chaps who write in A.C.W. do it . . . Method, method: that's what you need—plus a few good tools . . .



be no stops to the centre contact, which must be free to revolve as it would if one of the machines were running and the other stopped.

**Projector Motor Connection.** The rheostat is connected in series with the projector motor. One wire to the motor is broken and the two ends connected in the socket side of a two-pin flex connector, while the two wires from the rheostat are connected to the pin side. This connection is made when the projector is placed in position.

**Components.** The whole of the gearing and the chassis is made from Meccano parts, and a list of these is appended. The frame chassis is in angle and flat strip. All lengths may be purchased, but it is simpler to buy a few long strips and rods and cut them as required. When the chassis, gearing pointer and rheostat are assembled, they should be mounted on a wooden base. Rubber door stops make useful feet, especially if they are attached with long screws to permit height adjustment. Once set for the recorder, they can be fixed. The case can be made of hard-board or ply. Ventilation holes will be needed around the rheostat and a pilot light to illuminate the pointer until the projector warms up.

**Capstan, Sprocket and Pinch Roller.** Unfortunately these components cannot be made from Meccano, nor can they be bought easily. The only solution is to have them specially made, but it should not be too difficult to find

a small firm willing to undertake this kind of work at a reasonable price. The capstan should be 2.384" diameter for a tape speed of  $7\frac{1}{2}$ " per second or 1.192" diameter for  $3\frac{1}{2}$ " per second and should have a rubber flange, ground true. The pinch roller should be about 1" in diameter and may be made in aluminium with a brass bush to Meccano size. The sprocket should have 16 teeth to fit whatever size of film is being used and should be made to take a Meccano rod.

Finally, let me say that I shall be glad to help anyone who wants to make a synchroniser of this kind to fit his own projector and recorder. Readers who wish to take advantage of this offer may write to me through A.C.W. but they are respectfully reminded to enclose return postage.

SAM HEATH.

	Part Number.	Number Needed.
Perforated strips	1	4
Angle girders	7	6
Angle brackets	12	1 doz.
Rods	13	4
Pulleys	22	2
Pinions	25	2
Gears	27	2
"	27d	3
Contrate wheels	28	4
"	29	2
Spring	43	1
Collars	59	3
Cranks	62	2
Nuts and bolts	37	1 box
Threaded pin	115	4
Compression spring	120b	1

The total cost of the above should not exceed £2.

## AND NOW THE FINAL WORD . . .

THIS TAPE SYNC. DEVICE is so simple, yet effective, that it may seriously rival soundstrips in cases where the amateur cine enthusiast wishes only to add commentary, music and effects to his films. Everyone who has seen it working has been very enthusiastic about it, for although it is not quite accurate enough to guarantee lip-sync., post recorded lip-sync. should, with experience, be possible, at least for shorter films, since provision can be made for small sync. adjustments.

It also has certain operational advantages. You can stop, rewind and start again in the middle of a film without losing sync., and if a splice breaks in the projector during a show, you not only do not lose sync. but also do not have to waste more than one second's worth of film in restarting.

And it is not a new idea! It is based on an old method used as long ago as 1933 to synchronise a "silent" projector to a separate adjacent add-on optical sound head through which the optical sound film was drawn at constant speed by a drum mounted on a gramophone motor. The projector was made to follow the sound head speed by means of an idler roller resting on the loop of film between the two.

If the projector ran slow, this loop tightened, raised the roller and closed a contact connected across the projector speed control rheostat. As the projector speeded up, the loop slackened and eventually the contact opened. In this way the projector was made to follow speed, first slightly fast and then slightly slow.

The first application of the idea to amateur magnetic sound so far discovered was by Austin H. McKinney in the American "Home Movies" for November 1950. Actually Mr. McKinney adapted his tape recorder to use 8mm. magnetic coated film, so

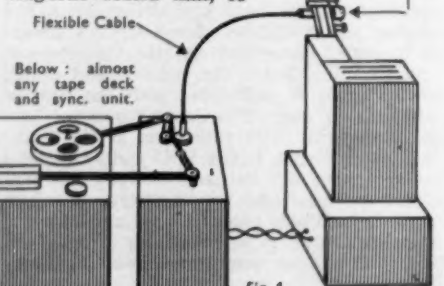


Fig. 1



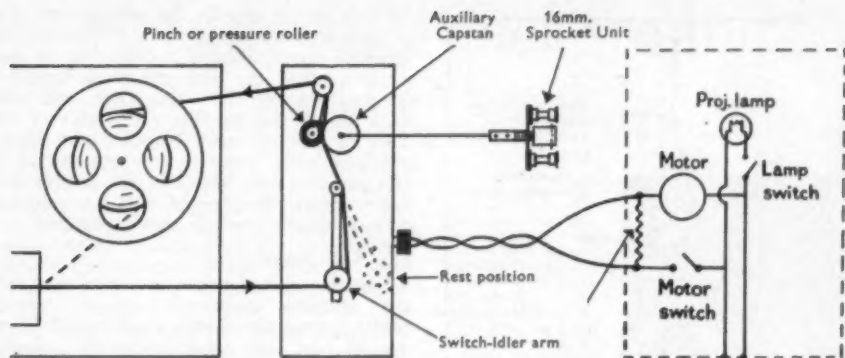


Fig. 2

achieving perfect lip-sync., and full editing for a slightly increased running cost. A design for tape synchronising was published by P. Hemardinquer in "Cine Amateur" (French) for August 1953. The method is also being used commercially now to stabilise projector speed to 16 f.p.s. exactly, and in another instance to match projector speed to that of a motor-driven "add-on" soundstripe unit.

The present design can be used either for coated film or for tape, but tape is preferred because it is about one-fifth the cost of coated film, does not require any modification to the tape recorder, and gives quite good enough sync. for most purposes. Further, coated film might accelerate head wear in a recorder not designed for film. The device functions as follows:

#### Extra Sprocket

An extra sprocket mounted on a small plate with two guide rollers is clamped to the top spool arm of the projector. This sprocket drives, through a flexible cable, an auxiliary tape capstan mounted on a box placed by, or clamped on, the side of the tape recorder. The box also carries a rubber pressure roller to make the tape grip the auxiliary capstan and a tape guide roller mounted on a swinging arm.

From the tape recorder, the tape, instead of going directly to its own take-up reel, is laced round the swinging arm roller, pinched against the projector-driven capstan and thence taken on to the take-up reel. A light spring urges the swinging arm to one side so as to keep the tape loop taut.

Projector and tape recorder are switched on together. If the projector goes too slow, the tape loop slackens and the swinging arm moves. This movement can either be arranged to close a contact or to operate a variable resistance connected in parallel with the projector motor speed control rheostat. In either case, the projector is forced to follow the tape speed, as already outlined.

The device is not very difficult to construct, as few of the parts have to be accurate. Only the projector-driven capstan needs to be a

definite diameter, and then only if the user wishes to exchange his films with other people. The device can be made mainly of Meccano.

No connection, mechanical or electrical, has to be made to the tape deck or tape recorder, while the only modification to the projector is the connection of two wires internally across the motor speed control rheostat and the clamping of the sprocket plate to the spool arm.

An 8-tooth sprocket was used—these are usually obtainable from projector manufacturers as spares—and mounted on a shaft revolving in a bearing bush taken from a dud radio volume control. The sprocket plate was made of plywood and shaped to fit snugly at the base of the top spool arm of the projector, where it was held by two 6 B.A. tightening bolts and a brass strip, clamping round the arm. The flexible cable was a speedometer cable inner with a Meccano coupling at each end, but owing to the small forces involved, a length of spring curtain cord should also be satisfactory.

The auxiliary capstan was 1.192in. diameter for  $7\frac{1}{2}$ in. tape speed with 9.5mm. and 16mm., and double this for 8mm., using the same 8-tooth 16mm. sprocket in each case and only

... Plus something to keep you going. What if there are unsuspected snags? You've had fun! (Shots from the 1954 Ten Best winner, *A Technical Hitch*, by Leslie A. Petts.)



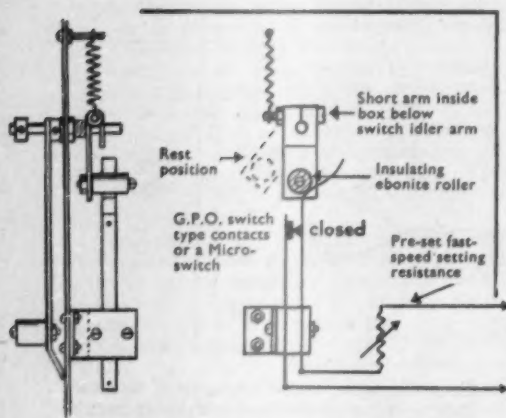


Fig. 3. Switch details. Note that the curved part of the arm against the insulated roller keeps the contact open without putting any extra tension on the tape.

the idlers on the sprocket plate being adjusted to suit the film used. Again the bearing was a radio bush.

The swinging arm was about 5in. long, with a long bearing to let it swing easily. Underneath, the bearing shaft was extended to take either a short lin. lever to operate a micro-switch or an insulated arm carrying a wiping contact for the variable resistance. This resistance is about 500 ohms or so, and is conveniently a 0.3 amp mains dropping resistance as used for A.C./D.C. radio sets. Most radio shops carry spare ones. A similar resistance is used in series with the micro-switch (where this is used) and the preset sliding contacts adjusted to limit the increase of speed of the projector, when the switch is closed, to a sensible value for smooth overall running.

#### Made from Odds and Ends

The tape pinch roller was a Meccano rubber tyre on a pulley mounted on a short 2in. spring loaded arm—all Meccano. The other items, tape guide posts or rollers for guiding the tape squarely on to the auxiliary capstan, can be made up from odds and ends provided they be made smooth with emery paper to avoid scratching the tape.

In the first experimental model, the whole was built on a 1/4in. plywood panel about 14in. x 6in., but it is proposed to construct the next model in an aluminium radio chassis, 8in. x 6in. x 2in. deep, which is obtainable cheaply for home construction.

Quite apart from its simplicity of operation, the present arrangement has a number of subtle refinements which may not at first be obvious.

One question always asked is "What about tape slip?" Well, if the spring tension in the swinging arm is made approximately equal to

the pull on the tape by the take-up reel, then as these tensions are opposite in direction, the projector-driven capstan has little or no work to do to drive the tape and there should be no tendency for slip. Moreover, this being so, it follows that the film has to do very little work to turn the extra sprocket and there is negligible extra strain on the projector or the film perforations. Similarly, the flexible drive has no power to transmit, and a speedometer cable inner by itself is quite adequate.

#### Slip Very Small

Experience so far has indicated that, with the tensions mentioned above correctly adjusted, tape slip is very small indeed. Some loss of sync. has resulted, however, through tape stretch. This is due to the cellulose acetate base on which tape is made being susceptible to the humidity of the air; if the tape is wound too tightly on the reel, stretch can occur during storage if the weather gets drier.

Tapes should be pre-stretched by rewinding several times, and should really be kept in closed cans, like film. Film is on a cellulose base, and look at the trouble people take to keep their films properly humidified! So why not tape, too? However, tapes are now becoming available on P.V.C. and other plastic bases impervious to wet and dry, so this stretch problem may be solved automatically.

Another interesting advantage of the present arrangement was noted when a splice came apart in the projector. Sync. was not lost! For the break had occurred just after the faulty splice had passed the extra top sprocket. The projector-driven capstan naturally stopped turning and the tape, still being fed through by the tape recorder capstan, fell in coils to the floor before it could be stopped. But it was suddenly realised that the tape in contact with the stationary projector-driven capstan was still in sync., with the film still engaged in the top extra sprocket.

#### Work of a Moment

It was then but the work of a moment to pull just enough film through to get it into a splicer, easing the corresponding tape past the projector capstan by hand, make the join, relace the projector, wind back the spilt tape, and start again, not only in sync., but with only one second of film running time lost!

Had the projector capstan been driven from some shaft on the projector, the projector might have run on quite a way before the operator could have stopped it. Although sync. might not have been lost, quite an amount of running time might have been wasted, unless the operator had tried to rewind—not an ideal thing to do under panic conditions!

While recording, rewinding in sync. is very useful in case a mistake is made. The projector must be able to run backwards, with drive

# Setting the Background

without building sets

By RICHARD HARRISON

**A**re you bothered about backgrounds? If you are a member of a flourishing club, you have probably helped to build sets, more or less elaborate, according to the taste of the producer and the state of the exchequer. But if you are one of that great army of lone workers, you must have been troubled from time to time about the setting for your films.

Domestic episodes have been easy enough to present, because these have shown your own house and garden just as it is, and this is precisely what you wanted. Yet even your home can benefit from simple art direction treatment. And what about those holiday films that still need finishing touches, although the holiday is far behind and the resort miles away? What about the short comedy or drama that needs a different setting—something friends and relations won't recognise as part of the lounge or back bedroom?

With a little thought and ingenuity, a little time and a minimum of expenditure—often no expenditure at all—these difficulties can be overcome. Two principles are involved. The first is that of the modern Italian School which never uses a studio-built set when a natural set is available; the second is the technique of many great directors from Eisenstein onwards—that of conveying momentous events by little incidents. It can be called the cameo technique.

## No Need to be Beaten

Suppose you wish to portray the horror and tragedy of war. If you had the resources of M.G.M., you could stage a life-size battle or the blitzing of a great city. But though you can't afford to demolish a single brick, you needn't be beaten. If I were given the problem of presenting war with a simple camera, only friends and neighbours for players, and no means of set-building, here is one way in which I should go about it:

The sirens are sounding. A small boy coming home from school is rather excited: he dodges into the nearest shelter (you can still find them). The "all clear" sounds. He comes out, runs happily home, thrilled by the damage he sees around him. (War damage wants finding now, but it can be found.) There is no home! A kindly warden meets him outside the ruin of his house and leads him away.

This little episode needs no set-building at all, though if you have access to a pile of builders' rubbish and care to construct a ruined house set for the close-up of the boy,

*You want to recapture the atmosphere of that arty-crafty tea shop? Here it is in your own home with a card table, tea-set and trio of wall ornaments. Quite adequate for a medium shot. The skirting board, which might give the game away, should be kept below the frame. Note that each of the three stills, reproduced here, embraces a larger set area than should be shown on the screen.*



*The same table plus some suitable fittings show in a medium or semi-close-up where the boss's secretary works!*

*Opulence is expressed by this simple set of table, vase and figure. Note the direction of the key-light: could be used effectively by introducing the shadow of the actor and then cutting to a close-up of his face.*



the effect would be enhanced. If you know a builder, you'll probably find him quite willing to co-operate, and you'll discover all you need in his yard—from old domestic boilers to dis-mantled fireplaces.

I am not advocating war films for amateurs, nor do I offer this incident as the basis for a script: it merely illustrates how a tremendous theme can be indicated by the simplest means. If you have a plain blank wall in any room, you can "build" an infinite variety of sets, using no more than a table, a couple of chairs, and various ornaments that you will find lying about the house.

The wall must be distempered, or at least covered with plain paper, unless you propose to use the set once only in your film. It is very important to avoid areas of wall disfigured by the marks of pictures that once hung there. You may persuade yourself they don't show: you'll quite fail to persuade the camera!

### A Good Investment

A very good investment, because it can be used over and over again, is a large sheet of hardboard or similar. 6ft. x 4ft. is ample for a background for three or even four players in semi-close-ups. The hardboard can be painted, distempered or papered to suit the type of room you wish to depict.

Sometimes odd lengths of wallpaper can be bought very cheaply from a decorator's shop. For quick change you can have, say, paper on one side of the board and distemper on the other. The board can also be used for outdoor "interiors" and indoor "exteriors".

Both offer opportunities for fascinating experiment, especially for the lone producer who has only his own time to consider. For a very few shillings one side of it can be transformed into a realistic brick wall. The advantages of such a wall indoors have to be experienced to be appreciated. It enables you to be completely independent of the weather and offers opportunities for lighting effects which can seldom be obtained from sunlight (when available!).

### Exteriors in the Living Room

You can photograph your exterior on a bitter winter's night, if you wish, in your living-room with a glowing fire behind you. (Only take care to screen its flickers from the wall!) The wall is, in fact, wallpaper consisting of a photographic reproduction of bricks, and embossed to give realistic shadows. Made by Sanderson, it is available in monochrome or colour.

Other papers manufactured, chiefly for film studios, by this firm include stone for walls, marble, parquet flooring and crazy paving. A single roll of the paper will give you far more than you need for one set, but it is good stock: you may have to spoil the first set by pasting a notice or in some other way disfiguring the wall.

Lighting is dealt with elsewhere in this issue, so it is sufficient to say here that when you use an "outdoor" wall indoors, great care

is necessary to ensure that the shadows are convincing. For night scenes, very effective results can be obtained by cutting one side of a street lamp (of the old-fashioned variety, for choice) out of cardboard and holding it in front of your key light.

### Care Needed Here

Do make sure that only the wall appears on the film. View-finders are not always one hundred per cent. reliable, and the shot will be ruined if the wall of a bedroom (for example) ends abruptly on one side to reveal a streak of garden. If you get more ambitious, you can fit a hardboard frame round the outside of a downstairs window, paper the frame, and fit it with curtains. If it is important to show the floor, a rug or piece of lino will supply the necessary touch.

Now for dressing the set. No elaborate properties are required. Use either the hardboard or a stretch of blank wall and try some experiments. Just place a plain wooden table and chair in front: this could be a prison cell, if the wall has a stone-like surface. The addition of a pastry board and a few other utensils transforms it into a kitchen. An easy chair, a table-lamp and a filled book-trough provide the corner of a study or lounge.

Perhaps you need a bedroom. If you don't have a small mobile dressing-table available, hang a mirror over the table and dress it with hairbrush, comb and cosmetics. A commercial calendar on the wall with a typewriter or filing cabinet on the table will make an office set.

### No Flowers by Request

You may need to reproduce that arty-crafty tea-room where you stopped on your way home from your holiday. Cover the table with a cloth and lay it for tea: hang on the walls a few whimsies in the way of decoration—china birds, trailing plants, plaques and the like. Even a Mayfair drawing-room isn't too difficult to create. Suitable wallpaper on your board, a small table with modern table lamp and a statuette or other *objet d'art* will give the touch.

Do not include flowers in the set unless you can be sure of finishing the shooting in one session. Flowers change and nothing can be done about it. Professional studios use artificial flowers so beautifully made that they are often sniffed by those not in the know!

When you have both hardboard sheet and brick paper, you can reduce your room to a state of miserable squalor. Since you are working over only a very small area, really professional results are possible. Keep the set area as small as possible. Experiment with the viewfinder and mark on the board the space you will be covering. Allow at least an additional four inches on a frame 3ft. x 2ft., and *pro rata*, to allow for inaccuracies in the viewfinder.



Since their film, *Bride and Groom*, demands sets, the Grasshopper Group determines that at least they shall be distinctive and worth the trouble of building. This—in case it's not immediately apparent—is the bathroom scene, highly stylised and deliberately simplified, for the film is another of the group's pilated comedies. John Daborn, the director (left) instructs the groom in a test shot. The pre-recorded musical track to which the film is being shot (in colour) was specially composed.



Now lay your board down flat and paste odd pieces of brick paper on it. They can be pasted anywhere within the area, but the lines of brick must be parallel. Then get a bucket of plaster of paris from a builder's merchant or ironmongers. Alabastine is better, but more expensive. Whichever you use, mix into a stiff paste and apply thinly to the board, overlapping the edges of the brick paper.

### Plaster Cracks

By the way, use the rough side of the hard-board for this. If some of the plaster cracks as it dries, so much the better! If it doesn't, carefully crack it! When the plaster is quite dry, give it a coat of distemper—pink is a good colour for both Kodachrome and black and white.

All you need now is dirt! Smear mud and soot over the plaster and add a dirty finger-print or two. If you like, cover a portion of the plaster with a square of cardboard so that the dirt does not touch it. The result will look as though a picture once hung there. Now you have a neglected wall, indeed, with plaster breaking away to reveal the brick underneath.

The professional would probably spray the wall with the cobweb machine. You can try importing a few real cobwebs, though it's frustrating work. Make a loop of thin wire with a diameter of about five inches and try to capture cobwebs with this. Blow them from the loop on to the wall. You may be successful: it has been done.

### Domestic Records

In front of the wall place the oldest table you can find and dress it with a candle stuck in a bottle. Poverty can descend no lower!

I mentioned at the beginning that home settings can be improved, even for those family shots which make up a purely domestic record film. To my mind, the essential atmosphere of such a film should convey the home as it is: it should look lived-in. There is often a

tendency on the part of the feminine element to tidy up: too much tidying up can convey an impression of "wipe your boots" instead of "welcome" on the door mat!

But don't go to the other extreme! If the film is in colour, guard against showing casual trifles that will contrast harshly with the main colour scheme. That book carelessly tossed on the settee may clash with your wife's jumper: it will be very noticeable when the film is projected.

The selective power of the human brain causes us to ignore everything we see except the object of our immediate interest. Unfortunately, the camera can't be made to share this selectivity, and a shot can so easily be spoiled by an obtrusive clump of flowers or a garden roller when junior should be the centre of attraction.

### Cutting in Close-Ups

Sometimes, when you come to edit your holiday film, you find it would be vastly improved with additional close-ups. A view may be delightful photographically, but has little meaning if there is no one looking at it. So cut in a close-up or medium shot, taken from a very low angle against the sky, of someone looking out of frame. The sky is your background in this case, so see that it matches the sky in your view, especially if the film is in colour.

You may find, too, that the balance of a sequence would be improved by another close-up or two of junior building his sand castle.

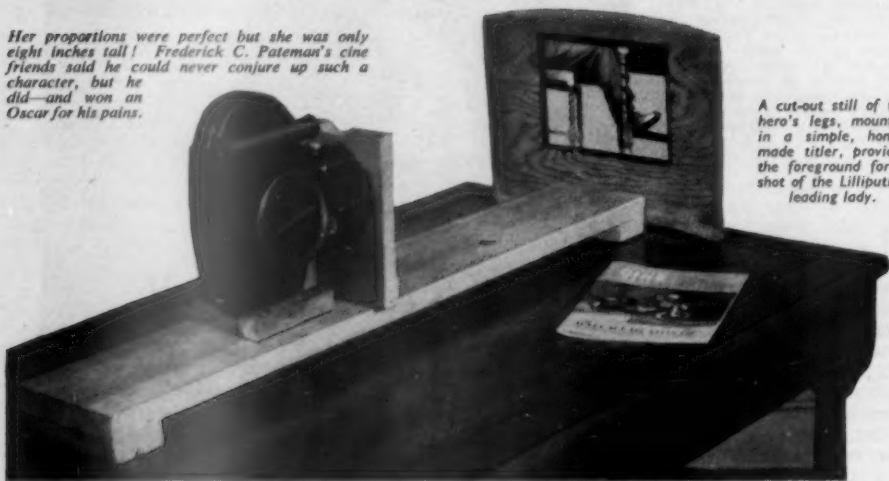
You can find sand away from the seaside: you can even buy it by the bucketful from a builder. Quite recently I needed sand for a sequence, forgotten on location, of feet running along the beach. I found it at a public car park in some woods forty miles from the coast. But, once again, make sure colours match, if you're working in colour.

A good setting is a third of the battle for a good film—and it needn't be expensive!



# All This Trick Work With Simple

*Her proportions were perfect but she was only eight inches tall! Frederick C. Pateman's cine friends said he could never conjure up such a character, but he did—and won an Oscar for his pains.*



*A cut-out still of the hero's legs, mounted in a simple, home-made titler, provides the foreground for a shot of the Lilliputian leading lady.*

I suppose you could say that it all began on the day my fellow artist, Bill Hall, brought into the office one of those large, eye-catching pin-up calendars. You know the sort of thing—a page for each month, and on each a picture of a curvaceous young lovely.

But it was not until months later that the idea for what I hoped would be an original film, if nothing else, occurred to me. Supposing one of those lovely young ladies were to step out of the page and into the life of a young bachelor! And suppose she appeared no larger than in the picture—a decorative figure just eight inches tall!

Bill was amused when I broached the idea to him. Yes, he would play the part of the bachelor if we could somehow contrive to bring the Moggie into it. (The Moggie is his Morgan three-wheeler car under which he spends so much of his spare time.) But some cine enthusiast friends shook their heads. How could I manage all the trick work involved with my limited equipment? How, without studio facilities, could I show an eight-inch figure walking and talking with life-size characters?

## April Comes to Life

Yet I was convinced that it was an idea that would click if only I went about it in the right way. The first step on that way was obviously to rough out a plot.

Bill is sent a vase by his friend who, according to the letter accompanying it, lives in High Street, Baghdad. No mere ornament, this vase, but a magic vase, no less. Like Aladdin's lamp, it is reputed to have the happy power

of granting wishes. Bill's friend in High Street, Baghdad, thinks it has anyway.

That morning, Bill's friend Reggie (played by Reg. Hamlyn) calls with the gift of a pin-up calendar. Why, asks Reggie, doesn't Bill test the lamp by wishing that the bikini-clad young lady on the page for April would come to life? Bill duly wishes, and this being a fairy tale, his wish is duly granted.

Determined to make the most of her release from the prison of the printed page, April demands to be taken up to London to see the sights. But first she must have some clothes. The best that Bill can do is to go to a toy shop and buy her a doll's dress.

## Pocketful of Lovely

They travel by Underground, April in Bill's breastpocket, and he helpfully loiters by the shops so that she can see the window displays. When he goes into a bar, naturally she goes, too, still in his pocket. He shares a cocktail with her, pouring a tot into a thimble when the bartender (Fred Eustace) is not looking. We see him conveying the thimble to his pocket, and then in the next shot we see April in close-up drinking from it. Since, of course, a thimble is an outsize cup for an 8in. high lady, we are not surprised to find that in the close-up it appears as large as a vegetable strainer—and this, of course, is precisely what it is.

On their return home, April returns to her page for the night, and next morning Bill runs out to fetch the Morgan, intending to take her for a spin. Unwisely, he leaves the lounge window open, and the page containing her is

# Equipment

By F. C. PATEMAN

blown away by a sudden gust of wind. Bill chases the page in the Morgan, but eventually it flutters high over the treetops and vanishes.

Bill is stunned with disappointment. Reggie, of course, is sure that he is nuts, and just to prove that he's been dreaming, wishes that May, the next pin-up would come to life, but this time life-size. Nothing happens. They leave the room together, and as the door closes behind them, May (played by Beryl Green) disappears from the calendar and reappears sitting nonchalantly on the table. The end.

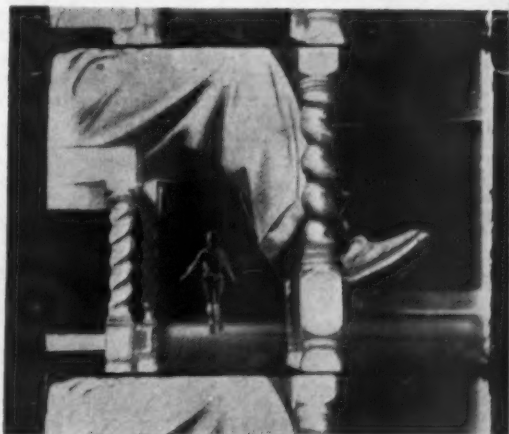
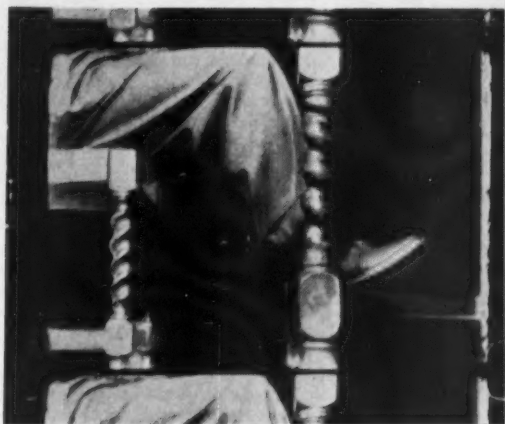
That was the story outline, and I filled it in with a thumb-nail sketch for each shot. I believe that a film story should begin life as a series of sketches, particularly if it is to be a silent film which must rely entirely on the visuals. In this way one can see exactly how the movements of the characters are going to work out. I think it would be a good thing for the amateur film movement if all amateurs became story-board conscious.

There are 147 shots in the script, grouped into seven sequences, each of which is prefixed with a letter to assist identification during editing. The opening shots are numbered A1, A2, A3 and so on, the next group B1, B2, etc., until finally we come to G. A note was kept not only of the numbers of the shots taken at each filming session but also of the number of the camera spool, so that when I came to assemble the rough-cut I should be able to see at a glance the spool containing any particular shot I happened to want.

## Five Handkerchiefs

One of the few advantages of tackling a story like this as a loneworker is that one can please oneself entirely as to the methods one uses. For example, my curious method of casting would cause heart failure in a club. I seem to have developed a way of casting as I go along. When I started work on *Pin-Up Girl*—by filming the very last sequences first—I had no idea who the leading lady would be.

Fortunately I was able to interest Barbara Pope, a professional fashion model, in the idea, and was gratified to find that she bore a striking likeness to April—a likeness still further enhanced by the good services of my mother, who made Barbara a bikini, exactly like the one worn by the calendar girl, out of five handkerchiefs, price a shilling each. My leading lady quickly showed herself to be a clever actress, able to grasp at once the directions I gave her, so that often only one rehearsal was needed before each take.



1. The pin-up girl cavorts in a spot light ninety feet from the camera, the shot being lined up through the cut-out. 2. The background lights are switched off and foreground cut-out is lit. 3. The film is wound back and a second exposure made, combining the two images.



I have no elaborate or costly apparatus, my outfit consisting of no more than an Ensign Kinecam (bought second-hand for £27), a new Avo meter, and a wooden tripod which cost me 5s. For static set-ups I prefer to use a still camera universal head.

Now April comes to life and steps out of the calendar. This is sequence B in which we have an eight-inch high figure appearing with the full-size Bill. I decided to use a combination of intercutting, double exposure model and process shots—made with the aid of a specially built titler.

This titler is a simple affair made from odd pieces of wood, with a rectangle cut in the title board just a trifle larger than the actual field of view of the camera. The field of view I found readily enough merely by exposing two feet of film on a piece of graph paper stuck on the board. When the shot had been developed, I joined the ends together and projected it as a loop. It was easy, then, to mark the four edges of the frame on the graph paper and cut the board (with a fret-saw) to the requisite size.

This titler, which greatly facilitated the trick work, was used in the production of the process shots and sub-titles and, with the title board removed, for shooting the large main titles which had to be stuck to the wall. A vertical wooden jig which accommodates the Ensign ensures correct lining up each time.



The sequence in which April comes to life begins with her image disappearing from the calendar page. We next see her, a very diminutive figure, running under the table and beneath the legs of the unsuspecting Bill. To secure this process shot, I first took a photograph of Bill's feet and legs and the lower half his chair and table, and enlarged it to whole-plate. I then cut out the background behind Bill's legs and the legs of the furniture, and mounted the picture which remained on the title board.

The main title (top left) was too large for the title-holder so Pateman removed it and used the set-up shown, top right.



The normal titling arrangement; cards bearing sub-titles are fixed to the back of the title holder with sticky tape.



Next I took the titler to a large dance hall, set it up on a table with photograph and camera in position, and filmed Barbara, some 90ft. away, through the cut-out photo. I had no "see-through-the-lens gadget", so that lining up proved a very tricky business—she had to keep to a carefully plotted path so that I could see her through the cut-out portions.

I had to make a double exposure here because with the large aperture I was using it was not possible to get both the photograph, eighteen inches from the lens, and the figure ninety feet away, in focus. So the first exposure was made on Barbara, with no light on the photograph. Then the film was rewound, the background lights switched off, the titler lights switched on and a shot taken of the cut-out. Fortunately I remembered to refocus each time! When the two images were combined, the effect was quite realistic. (You may remember that similar methods of shooting through cut-outs have been described in *A.C.W.*)

#### Black Backgrounds

I realised at the start that, with all this trick work, I should have to avoid clearly defined backgrounds for the shots in which Barbara appears. That is why I show Bill working at his table by the light of a single table lamp. With such relatively low illumination, the far corners of the room would be only dimly lit,

hence there would be nothing unusual about Barbara being seen in close and medium shots against a black background. Of course, a professional unit would have built specially scaled sets, with furniture to match, but this kind of thing was utterly beyond my resources.

April climbs on to the table and stands by some books, which are as tall as she is. She was first filmed, lit by only one spot, so that the background would be black, and then the film rewound and exposed on a B.C.U. of three books two feet from the camera. Care was taken to ensure that the lighting (supposedly from the table lamp) came from the same direction in each exposure. The Ensign gave a rock-steady picture, and the double exposures show no trace whatever of gate float—a blemish which so often mars shots of this kind.

#### London by Night

The only large scale property made especially for the film was the pencil stub which April picks up for Bill. Made of cardboard, it is 3ft. long. A wood and plasticine model, 8in. high, was made for the scene in which Bill places April in his pocket. And for the shots in which her head appears above the pocket I rigged up some material three feet wide in front of a wardrobe, and she pops out over it, while my mother flashed a photoflood on and off to simulate reflections from the lights of Piccadilly.



Shooting a close-up to cut in to the chase sequence. To avoid showing static objects in the background the cameraman selects a low angle and films it against the open sky. Below, the postman who becomes an unwilling participant in the chase, registers alarm.





Left : three frame enlargements from the night sequence in which Bill and 'April' paint the town ; she takes her liquor straight—from a thimble. Right : Barbara Pope, who plays the title role, is a professional model. Off screen she is not only charming but—we are assured—life-size.

For the scene in which Bill points out the window displays, he talks to a doll whose head sticks out of his pocket. We were relieved that none of the passers-by appeared to notice. But when we were taking another shot, some people in a cinema queue did ask us which studio we were from and when they would be able to see the film. We felt quite a little flattered! Fortunately, none of the passers-by in the London night scenes seemed to be aware of the camera. The brightly lit shops gave enough light for shots ranging from  $f/1.9$  to  $f/4$  on HP3.

The shots of April supposedly talking to Bill were taken at one session, and those of Bill talking to her at another several weeks later. I preferred it this way so that I could concentrate on each player without having the other idling around. But it seems odd that, although the hero and heroine apparently play lengthy scenes together, they did not meet until the film was finished and ready for showing.

I found the chase sequence the most interesting to edit. Bill is just too late to catch the page which is wafted away by a gust of wind. (My mother threw the page out of a

top floor window as I filmed from below in the garden with the camera held upside down. When the shot was turned the right way up, the page appear to blow up and away.)

The following two shots—of Bill dashing to his Morgan and giving chase—were filmed at 8 f.p.s. to heighten the pace—and the ludicrousness; and the chase scene was put over by inter-cutting shots of the pursuing Morgan with those of the page eddying along the road. I filmed from a friend's car while a motor cycle towed the page on a 30ft. length of thread.

That bit of paper soon became soggy through sweeping through puddles (it was a wet day: indeed, we never had any sunshine for any of the exteriors) and 20ft. of film was wasted because, in this state, it refused to become airborne. But when it finally did take off, it whirled along most realistically. I wonder what exponents of editing-in-the-camera would have done with a sequence like this! But I had plenty of shots to choose from and decided on the following arrangement for part of it:

F. 13. Tracking shot of calendar being blown along (60 frames).

(Continued on page 854)



HOW TO OPERATE  
AND MAINTAIN

# THE SPECTO PROJECTOR

*Interest runs high in Specto's dual gauge projectors. The 8/16mm. model was discussed in our October issue and now, in response to many requests, we bring full details of the 9.5/16mm. machine.*

By D. COLLINS

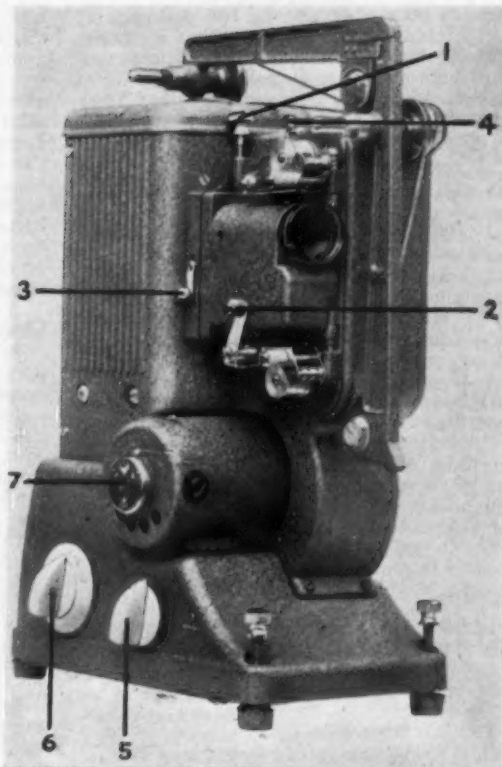
Fig. 1

The Specto, a projector whose basic design has stood up well to the acid test of time, is 100 per cent British in conception, design, and manufacture. It is a solid and businesslike projector, easy to manipulate, reliable, accessible, and a good performer. Its best friend would not call it particularly good-looking, but this matters little, since it works in the dark.

Models are available for each gauge, and for dual-gauge, and with special features such as the two-frame-per-second movement in the Educational model. Our concern is with the dual 9.5/16mm. model, type XD—serial number 18930, to introduce it fully—five years old and as good as new.

**DESIGN: LAYOUT.** The 900ft. spool arms fold upwards and backwards, spring driving cords remaining in position, the upper arm then locking against the lower to form a carrying handle (Fig. 1). The ample base contains the wiring and switching arrangements, and the layout is conventional except for the unconventional placing of the motor which, though not in the way, looks as though it had accidentally been made an inch too long. Exceptionally robust die-casting form the base, mechanism chamber and side cover, lamp-house back and top, and spool-arms: each carries the serial number.

**LAMPHOUSE.** This measures about 4in. by 3½in. internally; it houses the multiple lamp resistance as well as an inner compartment for the 115 volt 500 watt pre-focus lamp, both



being cooled by the fan, but the former favoured both by the ducting design and the reduced baffling in the lamphouse cover.

**OPTICS.** The lamp compartment carries also a concave mirror on adjustable 3-point mounting, and a double condenser. Thence the light passes to the projection lens, here a 1½in. f/1.9 Taylor-Hobson, with chromium-plated barrel carrying helical focusing groove to suit the one inch nominal bore housing with its sprung pin to engage the helix. This needs a touch of vaseline for sweet operation. Holes at the side and top of the lens mount permit air movement and reduce the risk of condensation on the lens or gate.

**GATE.** The gate and lens mount are pivoted about their front end: sliding them by knob 1, Fig. 1, permits framing without shifting the picture on the screen. The pivoting, only possible with lens removed, knob 1 unscrewed, and claws retracted by lowering lever 2, enables the whole assembly to be swung out for unhampered examination of gate and claw mechanism.

The dual-track fixed channel is at the screen side, so is, correctly, at the emulsion side of the film in the case of camera originals. The

pressure-plate is sprung by two coil springs; for 9.5mm. films an extra plate is readily clipped into position. The channels are chromium-plated and polished. (On later models an improved stainless steel 9.5mm. pressure plate is supplied.) The catch 3, Fig. 1, opens the gate just enough for threading.

**FILM PATH.** Since the spool-arm belts are readily crossed, rotation of both spools can be chosen to suit the conventions for 9.5mm. or for 16mm. film winding. The sprockets, cradles and film loop sizes are conventional. The sprockets are located on their spindles by spring-loaded ball and key, changing therefore being very rapid. To change the spool-arms, you simply unscrew a retainer and insert the spindle appropriate to the gauge. The take-up spindle incorporates an adjustable friction clutch, so there is no excuse for loss of lower loop by over-tight take-up.

While the sprung, positively-located cradles are adequate, a guiding idler would help at the top sprocket, for a distorted supply spool can all too easily cause the film to wander out of engagement with the sprocket. Such an idler is really a necessity with 900ft. spools, though it could be called a luxury with small spools.

**MECHANISM.** Beyond the fan impellor on the motor shaft is a light alloy pulley with

rubber belt driving the inching shaft whose knurled knob protrudes through the large mechanism cover plate shown removed in Fig. 2. This shaft, item 1, Fig. 2, drives the inner oil-filled gearbox, item 2, which contains four other gear-driven shafts: the claw-stroke shaft 3, the claw engagement shaft 4, the sprocket-drive shaft 5, and the rewind-pulley shaft 6, which is clutch-operated when the control lever 4, Fig. 1, is set to "rewind". The top and bottom sprocket shafts 7 and 8, Fig. 2, are driven by the chain from the chain sprocket on shaft 5. Item 9 is a spring-loaded idler to prevent chain-slap and reduce noise.

### Chain Drive

In early Spectos this chain drive duty was done by a coupling-plate, but lubrication and noise problems made the chain preferable, and a further recent improvement is the use of nylon for the upper and lower chain sprockets. Specto projectors do tend to be a bit noisy, but this may be partly due to the design of the claw housing die-casting and, more, to the large mechanism cover, both of which perhaps act as sounding boards at operating frequencies.

In addition to the five shafts described in the inner gearbox, the shutter shaft is driven at one-to-one ratio from the inching shaft and terminates in the lamphouse, carrying a single-blade shutter of about 120° angle. This single blade is balanced by another "blade" of thick metal which is not wide enough to affect light throughout or flicker, the single blade giving the necessary three obscurations per frame.

Gear ratios are as follows: 3 revs. of the inching shaft give 3 revs. of the shutter, 2 revs. of the claw-stroke shaft, 1 rev. of the claw-engagement shaft and one-eighth of a rev. of the sprocket shafts, all corresponding to one frame of film.

### Maximum Light

The claw stroke is by a cam operating in shuttle without retaining spring, and a simple plate cam on the engagement shaft arranges for alternate strokes to be active: the claw retracting lever overrides this plate cam. The tandem claws for each gauge are in hardened steel, integral with the shuttles.

There is no flywheel, but the inertia of the sweetly-running mechanism is more than adequate, since two shafts make 3 revs. per frame and one makes 2 revs. per frame. It should be noted that this design gives minimum shutter interference and thus maximum light with perfect elimination of flicker, but there is always some price to pay and here it is these higher shaft speeds. But the balance of the mechanism is such that no trouble arises from them.

**MOTOR.** Accessibility is very good. A small screw at the top and one at the front end release the commutator cover, after which the

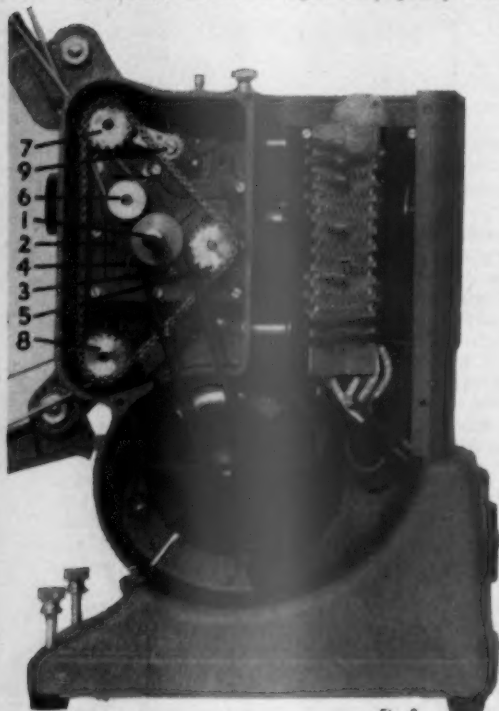


Fig. 2

routine annual cleaning, with cloth moistened in petrol, is very easy. The brush holders are immediately accessible.

**ELECTRICS.** The electrics are particularly good. First, there is ample room in the machine base for a good wiring layout. (The wiring diagram in simplified form is shown in Fig. 3.) Second, the switching is unusually effective; any trouble that might arise is readily located and corrected at little cost. Third, the motor control resistance has an extensive range. Fourth, the lamp is always first switched on to a reduced voltage.

The motor speed control is mounted immediately below the motor, item 5, Fig. 1, and the only other switch is 4-way: off/motor/lamp dim/lamp bright, item 6.

The voltage selection panel is set in the base of the machine, and for access to the wiring you unscrew two of the rubber legs and two other screws. Tracing the wiring is greatly assisted by distinctive colour-sheathed wires.

**OPERATION.** Threading is quick and easy, though there is perhaps room for improvement in the design of the cradles: they are a trifle liable to twist, the location is not quite positive, and though the back idlers are in each case sprung, they do not touch the sprocket. Moreover, the top cradle does not look good and is hard to clean inside.

Inching is not as effective as it would be on a one-turn-per-frame shaft. Loop sizes are such that the top loop does not prevent your fingers easily reaching the framing knob 1, Fig. 1. Tilting is by extending the rubbered front legs, which are screwed into the base and carry knurled knobs. Rewinding is fast and positive.

### Cleaning the Gate

The operating instructions are simple and well set-out, with a detailed contents page. But one wonders if the author has ever done much projecting with a Specto which he has had to keep in really good "nick". For example, to clean the gate you are told to loosen the framing screw and swing the housing open without removing the lens. But you cannot really clean and examine the gate channels unless the lens has been removed, and if you examine any Specto you are likely to find damage to the enamel where the lens front has been forced against the projector body.

Therefore, strictly speaking, you cannot clean and examine the gate without upsetting both framing and focus. So between reels you must clean by an alternative method, preferably the well-known use of a stiff card cut precisely to film gauge and pushed up and down the film path a few times. A good instruction book should say this. Other cleaning, except for the innards of the sprocket cradles, is delightfully easy.

**LUBRICATION.** This is simplified by the oil-

Earth to projector body at voltage setting panel.

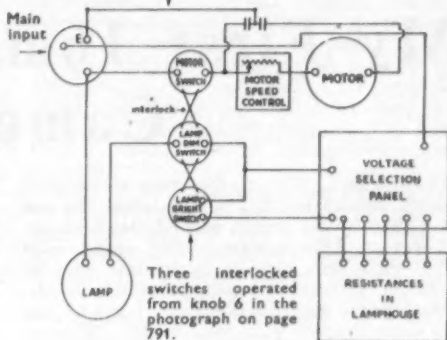


Fig. 3 Specto wiring diagram.

bath gear case. The two spool-arm shafts and the two sprocket shafts need one drop of oil in their oil-holes about once every twelve hours' running. At the same time, a very small blob of grease or vaseline should be applied on a matchstick to the claw shuttle, cams, and swinging arm, any dirty grease first being removed. Every 2 to 3 years, remove the chromium-plated motor end cap 7, Fig. 1, and apply a little more grease to the ball race on the motor shaft. On no account put any oil in the little lip stamped into this end cap, as it may get on to the commutator, with disastrous results.

Every month or two remove the side cover, take off the rubber driving belt and clean it and its pulleys with clean cloth, or a drop of spirits, if necessary, to ensure that there are no traces of oil or grease on or near the rubber. Also check the chain; if it looks at all dry, apply a little grease or heavy oil at the three chain sprockets and idlers—a small blob at each.

**RESULTS.** Spectos hold their value well in the secondhand market—sufficient advertisement for the results they achieve. In good shape, they give a fine picture, very bright and uniformly bright: and, in this particular machine, rock-steady on both 9.5mm. and 16mm. but interfering diabolically with TVI.

And although they are not likely to give trouble, it is worthy of record that they are backed by a first-class service. Any communication with the makers, and any request for spares, is dealt with extremely briskly and courteously, and information sought is provided clearly and without any scientific camouflage. This very wise policy persuades the user of a Specto that the makers are genuinely interested in keeping its performance up to standard. He is therefore encouraged to detail his experience with it and could therefore indirectly contribute towards still further improvements in design.

# A New Chapter in the Story of My First 16mm. Camera

A Movie Maker's Diary  
By DENYS DAVIS

**4th October.** This is the story of my first 16mm. camera which I bought before the war at a shop in the Strand when I was hard up. It was an Agfa cassette-loading model, with fixed focus lens and—as is the case with all German cameras—it was beautifully made. But the snag was that eventually I had to load my own cassettes with 44ft. of film. This led to a great deal of wasted film, if not wasted time, so I took the plunge and splashed out with a Bolex H16. As the dealer would only offer a stupid part exchange price for the Agfa, I kept it in a cupboard.

When the blitz started in earnest, a pal of mine, who ran a little ironmonger's shop, offered to build me an animation outfit to "take his mind off the bombs". He made a beautiful job of it, using a Garrard gramophone motor for the power unit, an electro-magnetic clutch for the single-picture release and a clever tracking device from heavy electric conduit tubes and junction boxes. But he wouldn't tackle the camera itself because he thought the job was beyond his capabilities.

So I took the Agfa to Stanley Bowler, who obliged. He ripped out the main spring and attached a single turn—single picture shaft through the side. In an article titled, "Camera Alterations and Conversion", he described and illustrated the job for war-time readers of *A.C.W.*

The table worked perfectly and it was quite simple to load the cassettes with positive film for black and white filming. Several morale builders were filmed for a nearby aircraft factory, and these "commercials" were projected in the staff canteen at the break in the feature film, the programme planning being the management's idea, not mine. In addition, a colour puppet film was made for a magazine which is now defunct.

After the war, I used the animation camera on a few odd titles for Fourfold, but my interest in this type of filming was waning. So I sold the camera through an advertisement to John Daborn. It brought him luck, for the first film he made with it was the Ten Best winner, *History of Walton*. That also won him two trophies at Cannes and a free fortnight's holiday in the South of France, not to mention other prizes won here and at U.N.I.C.A. Now he uses the camera regularly and, indeed, is making a major epic with it called *Battle of Wangapore*, which is so ambitious that they've issued stocks and shares to get it finished!

Yet still the story of my Agfa is not complete. For to-day twelve years since the main spring parted company with its mechanism, I have unearthed the former from

Their first acquaintance with the cine camera: 15-year-olds at Gordon Secondary Modern School, Eltham, learn to appreciate the professional cinema by making a film for themselves. Like many other schools, they carry out the scripting, shooting and editing. Planning a school film is usually a class activity under the direction of a teacher, the scripting stages being taken as a school lesson and the shooting undertaken out of school hours. The older movie maker can often learn a thing or two from these invariably lively productions. The British Film Institute have a number in their library.





a drawerful of junk, opened the casing and clipped off two feet of first-class German steel. I suddenly remembered this old spring after having trailed around half a dozen ironmongers in my lunch hours. It is needed to make limit switches for a pair of electrically-controlled curtains in my new cinema, so here begins another chapter of "The Agfa".

### Library Catalogues

**6th October.** The film catalogues continue to pour through the letter box at this time of year. I wonder how many film librarians realise just how *bad* their publicity is? One company sends me three separate leaflets detailing three feature films, one of which patently deals with the 35mm. version and not the substandard copy; but not a word about booking rates, nor even the address from which this information could be obtained! Another company provides a most elaborate table for calculating the return postage on programmes but does not give the hire rates on the same page, where they would be most useful. If you want to book yourself a programme of films from almost any library you will have to dig deep to find how much it will cost you.

### Collectors All

**7th October.** Some people collect stamps, cigarette cards, matchbox labels. Everybody should collect something. I know of several amateurs who collect cine shots of given subjects. Stanley Jepson has an entertaining film of hats which he has built up over the years. Katie Lunniss has her colour films of flowers, while David Jones is just back from a trip to Iceland where he went especially to take shots of a water mill, only to be found there, which will be added to a film of mills that he is compiling.

Now I've just commenced a similar film, taking copies of old prints and photographs and then going along to the identical sites to photograph the places as they are to-day. So far, I've filmed only three trial shots just to see how the film will plan out, but first reactions are sufficiently encouraging for me to want to go ahead with it. It is the sort of film that could quite happily take ten years to make—and wouldn't that look good on the A.C.W. posters of 1965!

Perhaps you would care to make a similar film for yourself? They can, I'm told, be quite as infectious as stamps are to the philatelist.

**8th October.** Picked up four assorted laboratory clamps a few weeks ago; and they have proved invaluable. It's like owning a 'frig or a washing machine. You can get along for years without one and then wonder how on earth you ever managed before you bought it. I have used these clamps for all sorts of odd jobs where an extra pair of hands would have been helpful.

**10th October.** It happens to all of us, and very annoying it is. Yes, a complete and utter pile-up of film in the camera, with tightly compressed corrugations and plenty of torn sprocket holes. It happened when I was filming titles for my holiday film, yet the camera was being operated under ideal conditions. There was no question of it being shaken about, and the spring was wound between titles.

Yet this inexplicable jam occurred right in the middle of a roll. I have an old 100ft. roll of film for testing which ran through the camera five times quite sweetly and without a trace of jamming. So that's another minor mystery that won't be cleared up until the first half of the film is processed and I can check if the camera had been correctly loaded.

### Valuable Discovery

**12th October.** Browsing around a second-hand book shop to-day, I made a valuable discovery. Found an old photograph album, about half-full, priced at 1s. to clear. Nearly threw it away and then realised it had almost forty pages unused at the back. Measuring 12½in. by 10in., these were of thick mottled paper in various colours, just like the thin card that is sold to-day by the Econsign people for stencilling titles. This book will provide me with backgrounds for 80 titles, which ought to keep me quiet for some time to come. So here's a valuable tip for my faithful readers, for a similar lucky find will save you a lot of money.

**15th October.** Paper hanging might seem far removed from film making as a hobby, yet to-day I am furiously pasting up a couple of rolls of wall paper for a little set we are building. A room over my business premises is being redecorated, anyway, so I slipped in and used it as a temporary studio.

### Put-Up Job

Perhaps you will remember that I made a short film on my recent holiday which included some shots taken inside a mountain chalet. Well, they were so under-exposed that I could not use them, hence the paper hanging. We got a couple of 7s. rolls of wood-type paper and slapped it up with Polycel paste. With this you can work fast, and finger marks dry out completely.

The paper went up quite easily and for the sake of speedy working I trimmed only one edge, overlapping each border. In addition, I marked out the section of wall that would be covered in the longest long shot first, marked the screen limits roughly on the walls and then put just sufficient paper on the walls to cover the lines. Thus, except in the extreme corner, the paper neither reached up to the picture rail nor down as far as the skirting board. We couldn't help wondering what the decorators would make of *that* on the Monday morning!





Our Diarist's entry for 15th Oct. recalls the time when there was once a club called Fourfold who improvised settings (notably in *Account Settled*) in much the same way as he describes—and did it so successfully that they frequently walked off with the prizes.

To reproduce the enormous bed, we unscrewed two of the doors of the flat and balanced them side by side on an old water tank, two broken chairs and an empty tea crate. The headboard of the bed was simply a centre leaf from an extending table propped against the wall, and we completed our little "set" by hanging a pair of curtains from the picture rail, fastening them up temporarily with a row of drawing pins. It took the whole of Saturday to build the set and light it ready for the first shot tomorrow morning, but it all looked quite remarkably effective as we left it just in time to get in before they closed.

#### Very Inconsiderate!

**16th October.** Seven shots to take to-day to replace the under-exposed holiday shots. Immediate complaint from our "actor" that the bed must have come from a "Bed and Board" residence and that it is not quite as comfortable as the Austrian version. We offer to remove one of the door handles which are sticking up in the middle! It is finally decided that he is a wretched amateur and twice as much trouble as Richard Todd would be in similar circumstances.

Apart from an unending barrage of complaints from our cast, the filming goes very smoothly indeed and is all over by lunchtime. With all the lights and an empty flat to play in, we tried to think up a comic little quickie to make there the same afternoon, but the ideas would not flow. We really should have phoned Reg Cosford, because I'm sure he would have obliged on the spot. I still think his *Putting up a Shelf* was his funniest, and I remember he made that at very short notice for a Planet show.

**17th October.** Mr. Ronald C. Miller very properly takes me to task for my recent remarks about amateur film technicians, but I

gadgets.\* So I have written about, and fully described, at least two hundred cine gadgets that really work.

So please, Mr. Miller, don't suggest that I belittle the gadgeteer or that I frown on the chap who likes to tinker in the workshop. I tinker myself and frequently start making gadgets that don't quite work out as planned and have to be scrapped.

It was never my intention to suggest that others should not have an equal right to experiment. My point is simply that it is better to make films, edit films or show films with proved and tested equipment than to keep a hall full of members kicking their heels while one or two experimenters make a few last minute adjustments.

#### They're All Doing It

**24th October.** Ring up three of my so-called amateur film making pals, one after the other, for a spot of advice. But they're all busy—probably making thirty-second adverts. for commercial TV. I expect more than one amateur unit has realised that a short film will pay for at least a year's supply of film stock, not to mention a new camera into the bargain. May the B.A.C.C.C. please forgive me for mentioning this!

Meanwhile, I waste a couple of hours trying to adapt a rotary cooker switch to reverse an A.C. motor for operating a pair of curtains. It looks as though it would be feasible, but there seems to be just one pair of contacts too few to complete the circuit. After giving it up as a bad job (another unsuccessful gadget, Mr. Miller!), I go downstairs and find a pair of matching double pole, double throw bakelite switches that I had forgotten about. Now with these, and the spring limit switches made up earlier this month, the whole thing works perfectly.

\*Cine Hints, Tips and Gadgets (Fountain Press, 10s. 6d.).

# Gadgeteer's Delight

Novelties, notions, ideas for saving time and money or doing a job just a little better; who of us can resist them, even if we are not very good with our hands! After all, if an idea for a gadget appeals to you, you can always get somebody to make it for you if you don't feel able to carry it out yourself. But good, workable, sensible gadgets are not too easy to come by, so for the benefit of our many new readers and as a reminder for the old of novelties they might have missed, we have selected the best items on gadgetry which have appeared in A.C.W. over the years. All have stood the test of time, and, ranging as they do from the very simple to the ambitious, provide a compendium of ideas for unskilled and skilled alike.

## APERTURE AND FOCUSING SCALES

HAVE YOU EVER WISHED that you could keep an eye on both the exposure and the focus without looking up from the viewfinder? The two simple control collars, illustrated here, are designed to enable you to do just that. They can be made from a piece of windshield celluloid, obtainable at most garages for a few pence. The smaller collar fits on the lens aperture control and the larger one round the focusing ring.

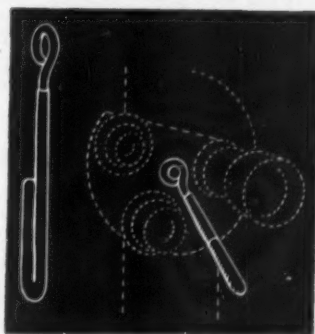
To estimate the diameter of the collars, measure from the centre of the lens to the outside of the viewfinder window. Double this figure and add a quarter of an inch—to be removed later when trimming and polishing. Cut the centre holes slightly larger than the actual collars on the lens; then fix, with film cement, a strip of celluloid 3/16in. wide and

celluloid. Embed the head of a large darning needle in a piece of wood and clamp this lightly to the side of the camera so that the point of the needle just touches the celluloid. Then set the lens to infinity and mark the disc by pressing it against the needle point. Repeat this procedure until all the markings are duplicated and transfer the *f*/numbers in the same way.

To locate the position for parallax correction, first clamp the camera to a table and set up a white card 0.5 metres from the focal plane. With a piece of moist tissue paper in the gate, you will be able to see the card and pencil on it in the picture area. Then, looking through the viewfinder (with the 0.5 metre mark on the disc in position), you can scribe in the parallax correction in the form of a right angle.

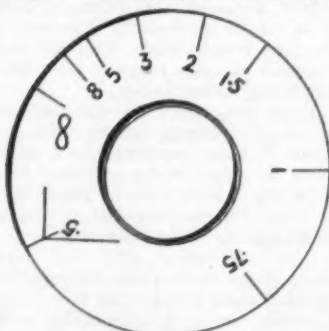
The markings should be so arranged on the celluloid collars that the aperture numbers can be seen in the bottom left-hand corner of the viewfinder and the focus distances in the top right hand corner. If you do not like metric measures you can scale the focusing disc in feet.

## EASY TURRET OPERATION



INADVERTENT ALTERATION OF FOCUS or aperture can easily result from the usual method of manipulating turret heads, a hazard which this easily-made device obviates. Loop one end of a length of heavy gauge wire so that it is slightly larger than the turret centre hub. Cover the straight portion with rubber tubing and double over to form a handle.

The loop slips over the centre hub, which



The large collar fits round the focusing ring, and the smaller one on the lens aperture control.

of a length equal to the circumference of the collar inside each of them. To ensure a good fit it is a good idea to do this on the lens mount itself, but with a cap on the lens to avoid scratching.

Here is the way to mark the scale on the

is protected with a layer of surgical plaster. The rubber-covered shaft lies between the lin. and long focus lenses on the Bolex, lightly gripped between them. (The principle can readily be adapted to other turret cameras.)

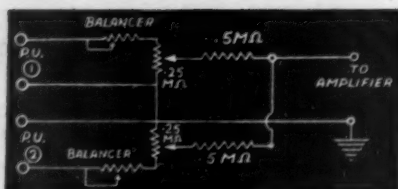
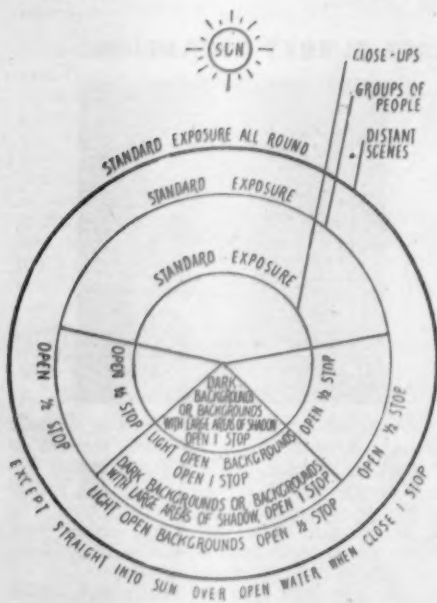
Operation of the turret then becomes easy, positive and safe. The position of the lever seen from the rear of the camera serves as a reminder of lens position, and the viewfinder remains unobscured. The device is quickly fitted and removed, and occupies very little space in the camera case.

## KODACHROME EXPOSURES

THE CHART REPRODUCED HERE, designed as a quick guide to Kodachrome exposures is suitable only in conditions of bright sunlight (it is based on the standard exposure recommended in the leaflet issued with each spool).

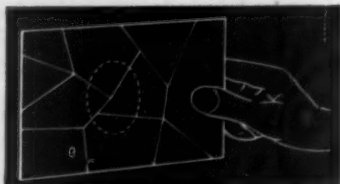
It is perhaps too oversimplified to ensure perfect exposures on every occasion but is extremely easy to use. The centre represents the subject being photographed and the circles divide shots into three broad camera-to-subject distance groups: close-ups, groups of people and distant scenes.

A change in the position of the camera in relation to the sun and the subject naturally has an effect on the exposure, and this is catered for by reference to the data given in the segments. For example, a shot of a group with the sun to one side would require the lens to be opened by a half stop. The radii and circles do not, of course, represent hard and fast limits but are to be taken as general guides.



## TWIN TURNTABLE MIXER

TO GET THE FULL EFFECT of twin turntables if you have to use separate players, a mixer is needed. The one shown receives the inputs from two pickups, which should be reasonably similar types. The output from it is fed—screening is not generally needed—to the gram terminals of a radio set placed near the screen.



## PROJECTOR COLOUR SLIDE

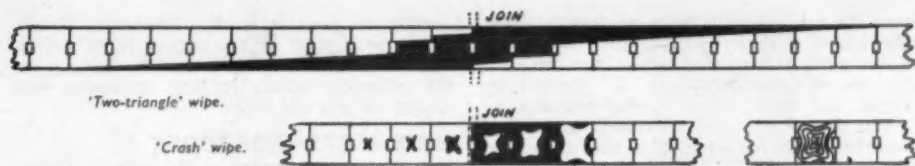
TO OBTAIN THOSE PROFESSIONAL-LOOKING colour effects on main titles, try using a colour slide on the projector. The best material is Perspex which lends itself to modelling, is available in a fine range of pure colours and is practically unbreakable.

From 1/4 in. sheet cut out some odd shaped pieces of different colours with a hack saw. Then fit them together like a jig-saw puzzle, filing the edges where necessary to make them fit neatly. Next cement them on to a sheet of clear Perspex; the adhesive is chloroform, so be careful of the fumes!

The slide works quite well when held by hand in the beam from the projector lens and slowly moved about. For an even better effect, however, use it in conjunction with a second projector or lantern, flooding the screen on top of the picture. In the case of a white-on-black title, only the lettering will be coloured when the slide is held in front of the projector lens. If a second machine is used, the background will be coloured and the lettering will appear almost white.

## "SPEEDED CENTRE" WIPES

IMPERFECTLY MADE WIPES can look horrible, and if only for the fact that it obscures less of the screen than the familiar parallelogram kind, the two triangle type with "speeded centre" deserves consideration. Best length, to match the speeded centre, is 20 frames. Its direction can be left to right or right to left, depending on the principal movement in the



adjacent scenes. Use blooming ink, not indian ink which reticulates as it dries.

Of more limited use but quite spectacular for special effects (e.g., car knocking down pedestrian—wipe—victim in hospital) is the crash wipe. Length: 6 frames with silent film, 8 frames with sound film. It is in two parts: a black shape grows in the centre of the screen during the first half; in the second half similar but progressively larger shapes of film in blacked out frames disclose the scene.

Use a pen because of the fine detail. Practise by making drawings (as in the diagram) on an opaque white frame, and trace successive lines from it with both pieces of film on a sheet of glass lit from underneath with an opal lamp.

## A REALLY SUBSTANTIAL TRIPOD

MANY TRIPODS ARE TOO flimsy. For a few shillings you can make a really substantial one out of wood, with a three-legged base for giving steadiness on uneven ground. From each end of a length of deal 2ft. 6in. x 4in. x 1in. measure 1ft. 1in.; cut to a depth of  $\frac{1}{2}$ in. and chisel out. From another length 1ft. 5in. x 4in. x 1in., measure off 4in. from one end, cut to a depth of  $\frac{1}{2}$ in. and again chisel out. Screw the two pieces together with two

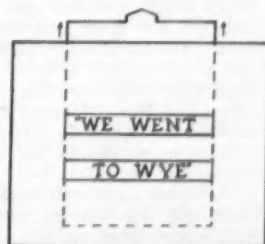
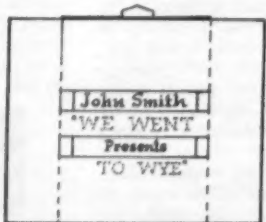
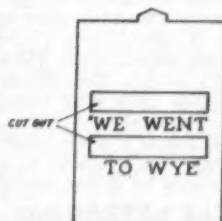
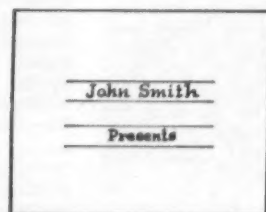
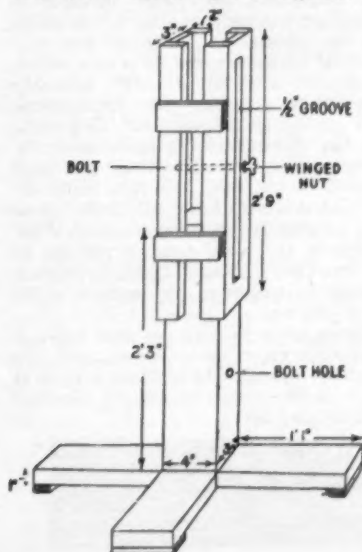
$\frac{1}{2}$ in. screws to form a T. Foot each end of the T with a piece of deal 4in. x 2in. x 1in.

A 2ft. 3in. length of 4in. x 3in. deal is needed for the lower half of the tripod. Bore one hole 9in. and another 18in. from one end, each to take a  $\frac{1}{2}$ in. or  $\frac{1}{4}$ in. bolt, and screw the T piece to it. The top half of the tripod, which is to be adjustable, is made by cutting a  $\frac{1}{2}$ in. slot down the centre, and 4in. from the end, of two lengths of 2ft. 9in. x 3in. x 1in. deal. Screw another length of 2ft. 9in. x 2in. x 1in. deal on each side of the two lengths so that you have two U-shaped troughs. These can be held together by screwing on the outside two bands of 5in. x 3in. x  $\frac{1}{2}$ in. deal, one 9in. from the bottom, and the other 6in. from the top, making sure that there is a gap of 1 $\frac{1}{2}$ in. to 2in. between the two U pieces.

You now have a hollow box which will slide up and down outside the solid interior piece, but which can be locked at any height from 2ft. 9in. to 4ft. 3in. by a winged bolt. If the sliding half does not move easily, rub the solid lower half down with sandpaper. Finally, screw a platform 5in. x 6in. x  $\frac{1}{2}$ in. to the top of the sliding half to take a pan and tilt head obtainable from any cine dealer.

## WIPE OFF TITLES

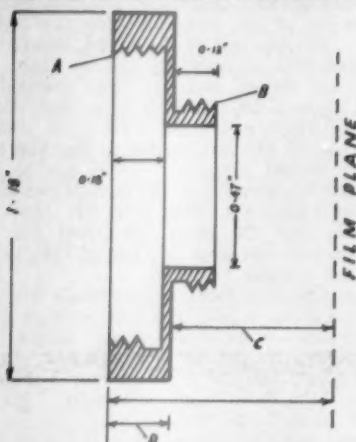
WIPING OFF ONE TITLE to reveal another can be readily achieved with two slotted cards. Make four horizontal slits in the first card, and



letter the title between them, as shown. Next take a card a shade narrower than the length of the slits, and with a tab at the top, and cut two oblong slots from it. Letter the second title under these cut-out portions.

Slip the second card alternately under and over the slits in the first card so that the second title is obscured. As the second card is raised, the first title will be progressively obscured while the second is being revealed. This device can also, of course, be used to split up long titles.

## 16mm. LENS ON 8mm. CAMERA



A. 16mm. standard, 1in. dia., 32 t.p.i., U.S. standard form.  
B. 8mm. standard, 1/2 in. dia., 32 t.p.i., U.S. standard form.  
C. 8mm. flange to film plane, 0.484 in. Two-headed arrow immediately below: 16mm. flange to film plane, 0.690 in.  
D. This is the important dimension:  $0.206 \text{ in.} \pm 0.0002 \text{ in.}$

THE 8MM. WORKER WHO KNOWS a 16mm. enthusiast prepared to lend a lens occasionally will find this simple adaptor which screws into the 8mm. camera in place of the lens very useful. In effect it is a standard 16mm. lens screwed mount which will accept any standard 16mm. lens. The standard 1in. lens is a particular help with 8mm., acting as a 2in. lens would do on 16mm. by doubling the image size at a given camera distance. Similar adaptors are available to enable Leica lenses to be used on 16mm. cameras.

## TITLE LETTERING

MOST STEEL PEN NIBS give too great a contrast between the thick and the thin strokes to be much use for titling. It is best, therefore, to use a nib with a splayed circular point, e.g., style 920, made by John Mitchell of Birmingham; this has the point splayed out to a flat circle, 1 1/2 mm. dia., giving constant stroke thickness regardless of direction of travel across the paper.

Such nibs are most useful for casual titling, especially for writing on 9in. x 7in. cards in characters between 1/4 in. and 1/2 in. high, for

filming on positive stock. The pens should either be dipped to a constant depth before each character is written or used with clip-on ink reservoir which leading stationers will supply to suit the nib.

## WHY A STROBOSCOPE?

CHECK YOUR PROJECTOR SPEED with a stroboscope (a disc, bearing a number of equal black and white segments, which is fitted to a revolving shaft and illuminated by a small lamp of mains frequency). If the projector is running at the correct speed, the disc will seem to be stationary; if too quickly, it will appear too revolve forwards, and if too slowly, backwards. A suitable place for it is on the end of an 8 picture-per-revolution shaft. Number of segments required is found by dividing the number of revs. per sec. into 100, assuming the lamp to be run from 50 cycles A.C. mains.

Right-angled prism A placed in front of projection lens B so that rays of light forming, say, X1 before the prism are inverted to X2 at screen.



## REVERSE ACTION BY PRISM

TO SHOW FILMS IN REVERSE on projectors which have no reverse action, place the reel just shown normally on the top arm, threading projector in the usual way. Then invert the resulting picture, which would otherwise be upside down, by means of a right angled prism (such as those used in the days of DIN films) secured in front of the projector lens.

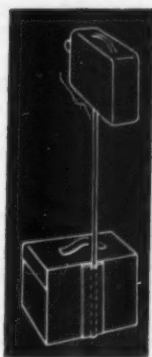
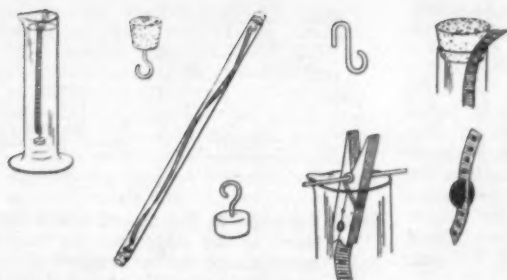
## PROJECTOR TILT

IF YOUR PROJECTOR does not incorporate optical framing, you need to alter its tilt when you rack the picture in order to keep the picture central on the screen. If your machine is not provided with an instantly, smoothly adjustable tilting device, the arrangement illustrated can be recommended. Elevating screw, a 1/2 in. Whitworth, is inserted firmly in the knurled-edged hand-wheel. A local engineer will do this and will also make the plate carrying the thread into which the screw fits. The bottom of the screw rests on a flat metal insert in the wood base to prevent its digging into the wood. Specially strong hinges carry the weight of the machine at the rear end of the table.

The tilting table is used so that there is room for adjustment up or down with the knurled screw, although the machine is roughly lined up with the screen on the tilt provided on the projector itself.







## DEVELOPING SHORT LENGTHS

FOR DEVELOPING VERY SHORT test lengths, use a cylindrical measure; for longer lengths a glass tube 3ft. long, about 2in. dia., one end stopped with a large rubber bung. First and second developing, bleaching and washing, can be carried out in this container. For washing, loosen bung and then replace. Slightly uneven densities and flow marks around sprocket holes may result from this makeshift method, but in test work this will not matter very much.

To maintain the film in correct position in these vertical containers, weight it with the split shot sold for use on fishing tackle, clamping it tight on the bottom of the film. Alternatively, it is a simple matter to cast a few lead bobs, inserting a short length of nickel wire and turning the top end of this into a hook.

Use sprung wooden clothes clips, coated with Detel or other acid-proof solution, to hold the film at the top. A stick or rod passed through the centre of the spring will suspend the film in the centre of the tube. Or thrust a length of nickel wire through a cork fitted in the top of the tube and twist the lower end into a hook.

An even simpler method: leave a short length of the film projecting from the tube and clamp it into position with the cork. (Do this only with test film, however, as there is risk of damage.) Agitate by rotating the tube, reversing direction of rotation frequently. Place the tube on its side now and then, otherwise waste products will accumulate at the bottom and retard development.

## EASILY MADE UNIPOD

**THIS UNIPOD**—a handy gadget for occasions when it is inconvenient to carry a tripod—consists basically of an 18in. steel rod of  $\frac{1}{2}$ in. dia., tapped  $\frac{1}{4}$ in. at one end, on which a nut is screwed, 3/16in. of thread being exposed; this nut is soldered to the rod to prevent its moving. Glue a strip of rexine 14in. long round the rod from this nut to within 4in. of the other end. This makes it easy to carry—bare steel would slide from the hand.

To ensure that the threads are not damaged should the rod be dropped, screw another nut on the exposed end, removing it, of course.

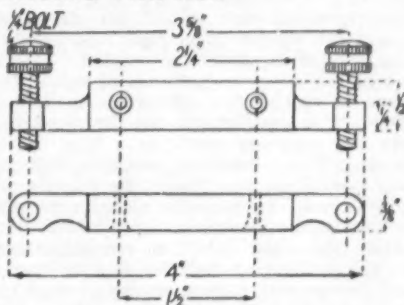
Developing aids, as described, in use.

Unipod.

when the rod is screwed into the camera. Fix the rod to the camera case by sliding the bare part into a slot made by a strip of leather sewn on to the back.

In use, the case is slung from the neck, the rod attached to the camera and the end of it slid into the groove, affording a firm purchase for it.

## RAISING THE ACE



IF YOU HAVE AN ACE projector, you may find it worth while to add a front tilting screw attachment which is not only a time-saver but adds to the stability of the machine. The only materials required are: length of brass bar  $4\text{ in.} \times \frac{1}{2}\text{ in.} \times \frac{1}{2}\text{ in.}$ ; two knurled head  $\frac{1}{2}\text{ in.}$  B.S.F. screws  $\frac{1}{2}\text{ in.}$  long and two 4 B.A. countersunk screws for attaching the gadget to the projector.

Mill the bar to shape in a lathe—if you have no lathe a file will do the job. Drill the ends of the bar and tap them  $\frac{1}{2}$  in. B.S.F. at  $3\frac{1}{2}$  in. centres, as shown in the diagram. Drill and countersink two holes in the bar to take the 4 B.A. fixing screws, which screw into tapped holes in the front foot of the projector. The bottom edge of the bar should lie level with the bottom edge of the front foot.

Now all is ready for the insertion of the actual tilting screws in the holes at each end of the bar. Ordinary  $\frac{1}{2}$  in. B.S.F. bolts, with the hexagon heads carefully smoothed and

polished, will do the job adequately. As a final touch, cellulose the brass bar black to match the projector base.

## A USEFUL VIEWFINDER

A LIGHTWEIGHT PORTABLE VIEWFINDER helps you to compose your shots and decide on your camera angles. To make one, you need to know the exact focal length of your lens (or lenses) in millimetres and the exact dimensions of the camera gate aperture. The British Standard in 16mm. cameras is 10.41mm. (plus or minus 0.05mm.) horizontally and 7.47mm. (plus or minus 0.05mm.) vertically.

The angle of cover of any lens is not difficult to find. For example, to ascertain the angle for the horizontal dimension for a 25mm. (1in.) lens, draw a base-line 10.41 units long (the size of the unit is immaterial), bisect it and erect a perpendicular from this point 25 units high. Join the extremity of the perpendicular to the ends of the base line to form a triangle. The apex then represents the viewing hole and the two sides of the triangle, joined at the apex, the angle of view. These lines can, of course, be extended as far as you wish. If the eyepiece is to be two inches from the mask, a line drawn two inches from the apex will give the width.

Having made these calculations, draw the body of the viewfinder on paper and lay this on a sheet of metal such as tinplate. Prick through the paper to mark the metal at the important points, then join them up with a scribe. You can then cut out the shape and make the necessary bends in a vice. The portion in Fig. 1 should be bent first, then the three side pieces and finally the four "ears" B, C, D, and E, should be turned outwards. Now solder the joints.

Make the mask holder in the same way. Cut the rectangular hole by first drilling a small hole at each corner, cutting through the metal with a chisel and finishing with a file.

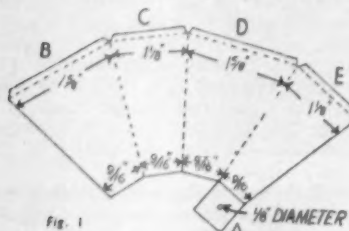


Fig. 1

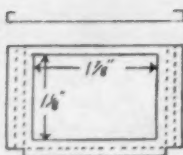
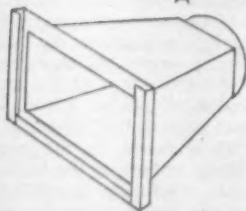


Fig. 2

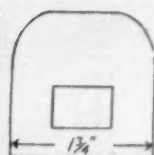


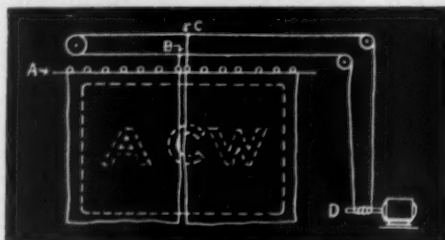
Fig. 3

Bend the edges as Fig. 2 and solder the joins. The "ears" of the body and the back of the mask can then be soldered together.

You will find that the rear end of the viewer is hardly large enough to exclude extraneous light from the eye, so it is useful to fit a disc of soft metal about  $\frac{1}{16}$  in. across. Drill a centre hole in this and in the rear of the viewer body approximately  $\frac{1}{16}$  in. in diameter. Slightly dome the disc with a ball-pin hammer and solder its convex side to the viewer. A piece of wire will serve as a peg to hold the two pieces of metal together, but it must be dirty or it will be automatically soldered in the hole.

Finish the interior of the viewer with dead black paint and the exterior in a hard wearing enamel. Aluminium sheet 1/16in. thick is ideal for the mask, a suitable design being shown in Fig. 3.

## MOTORISING CURTAINS



THE STANDARD METHOD of motorising proscenium curtains is shown in the diagram. The dotted rectangle represents the proscenium opening, behind which the two curtains are suspended from the runway A, their centre rollers being secured to the endless cord at B and C. The cord is wrapped round the reversible motor spindle D.

Speed of operation and the power needed depend on the diameter of the motor spindle D. A sleeve can, of course, be affixed with a grub screw if the power is ample and more speed is needed. A Meccano motor will do the job for a screen 4ft. wide.

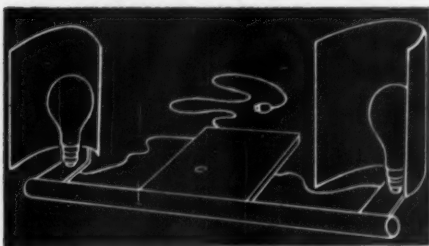
## HANDY LIGHTING UNIT

PERHAPS YOU WOULD LIKE to tackle interior filming but lack the capital and storage space needed for elaborate lighting equipment. Here, then, is a small unit which you can handle yourself and which cuts down on the cable hazard.

It is simple to make, the essentials being a cross strut about 15in. long, with a platform fitted with a tripod screw in the centre to carry the camera, and reflectors and lamp-holders at each end. The unit can be made of steel or wood, providing that the cross-strut is sufficiently rigid to prevent the ends twisting with the weight of the lamps. Steel tubing,  $\frac{1}{2}$ in. in diameter, was used for the model shown in the diagram. Each end of the cross-strut was closed and lugs welded on to carry the lampholders.

A frame of tubing welded to the centre of the strut and covered with a piece of sheet steel made the camera platform. The hole for the tripod screw was placed to suit the camera. Lamp and reflector units from a titler completed the construction. The whole unit was then finished in black crackle enamel.

When filming without a tripod, you can hold the unit by hand and, with a tripod, you can also use it for tilting, the title being attached to the wall or propped in an easel. The set-up is most useful for close-ups and medium close-ups. With two No. 1 Photofloods it gives a flat result, but this can be overcome by using a No. 1 at one side and a No. 2 at the other, when the following exposures will give satisfactory results:—



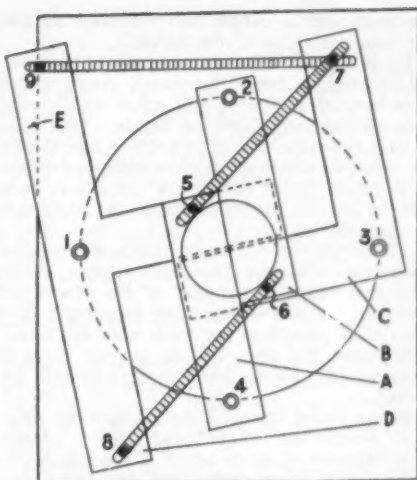
Distance from subject (in feet)		Recommended aperture
Super XX	Super X	
6	—	f/8
8½	3½	f/5.6
12½	5	f/4
14	5½	f/3.5
18	7½	f/2.8
24	11	f/1.9

As the table indicates, the use of the unit is limited; it is not intended to replace properly balanced lighting for ambitious shots covering a large area. It is, however, adequate for the intimate family shots which most of us require.

### DIAMOND IRIS

TO PRODUCE AN EXPANDING or contracting square or diamond to open or close a sequence, you need only some cardboard, paper fasteners, four wood screws with round heads and a piece of plywood about 6in. x 5in. x  $\frac{3}{16}$ in.

Locate the centre of the plywood and mark out two circles round it: one 1½in. dia., representing the aperture, and the other 4in.



dia. On this second circle mark off the four points 1, 2, 3 and 4. Now cut from the cardboard two strips A and B,  $\frac{1}{2}$ in. wide by 3½in. long, and drill holes 4, 5 and 2, 6 a quarter of an inch from each end. Similarly cut out the L-shaped piece C,  $\frac{1}{2}$ in. wide and with each limb of the L 3½in. long; and the T-shaped piece D, also  $\frac{1}{2}$ in. wide and with the cross-piece 5½in. long and the leg 3½in. Again, the holes 7, 8 and 9 are  $\frac{1}{2}$ in. from the ends, and the holes 1 and 3 are on the centre lines of the limbs.

Finally cut out thinner strips 6-8, 5-7 and 9-7, assemble all parts as shown, insert the wood screws 1, 2, 3 and 4, pierce the holes in the thinner strips to suit the assembly and insert the paper fasteners. If desired, stain all parts with indian ink to avoid catching stray light. The aperture circle need not be very carefully cut out, but make sure it is kept out of the field of view of the lens. It should be about 3½in. from the front glass of the standard camera lens. Operation is by sliding at point E.

### PILOT LIGHT FOR 200B

FOR THIS PILOT LIGHT and mains switch, built as a separate unit for the 200B, you require: polished wood block, of the type used for mounting wall switches, not less than 3½in. square, bakelite batten lamp holder, toggle switch, table reading lamp switch, wire connecting plugs of pin and socket type, pigmy lamp, 1ft. of twin core braided wire and 1ft. of single wire.

First drill a  $\frac{1}{2}$ in. hole through one side of the block to take the braided wire (ordinary lighting flex will do, but doesn't look so neat), then a hole to take the lamp holder. Nearest bit size is 1in., but the hole can be enlarged with a half-round file. When making holes in the top of the block, mark the centres from

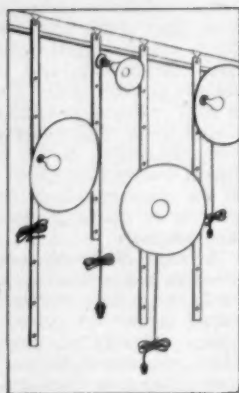
the underside to ensure that the holes do not cut into the sides of the block.

To fit lamp holder: discard base and remove the ring which holds the shade; insert holder from beneath the block and screw on the ring from the top to secure the fitting. It is easy to drill the holes for the switches, but should the wood be too thick to allow sufficient thread to protrude above the top of the block, pare away a little of the wood round the underside of the hole.

To fit the mains lead: unscrew the wire connector with the pins and remove them; drill two holes at the end of the block and press in the pins—they must be a tight fit—until their shoulders are flush with the wood. Make sure the pins are the correct distance apart and in line so that they will fit into the socket.

Before fixing the pins, note where the small grub screws are located and drill a 3/16in. hole opposite them to admit a screwdriver to tighten the screws after the wire has been fitted. Cover the bottom of the block with strawboard or ply both to prevent anyone from meddling with the live wires and to improve the finish. If the light from the bulb distracts the audience, mask it with paper except for a small slit.

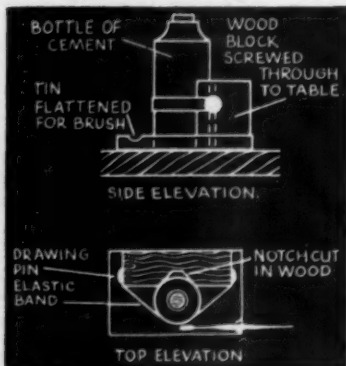
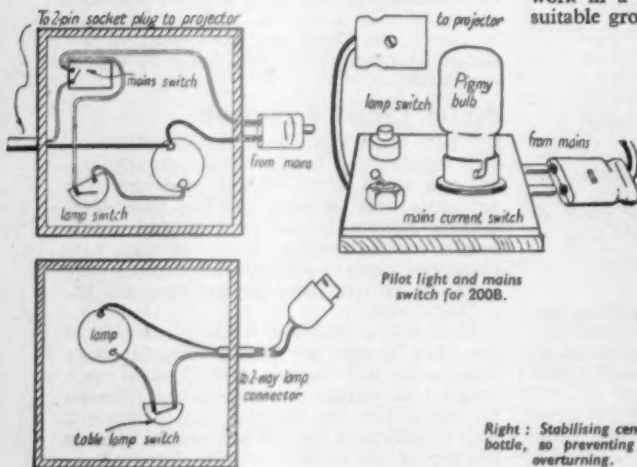
A simplified version of the unit can be made for Specto and similar projectors which have a mains switch but no pilot light. In the case of the Specto, cut the mains lead a few inches from where it enters the socket plug, and fit a lamp holder to the cut end to take a two-way socket. Then fit the plug which goes to the projector into one socket; from the other socket a plug carries the lead to the modified fitting (wired as shown). Pilot light and projector are controlled by different types of switches to guard against inadvertent use of either.



## PHOTOFLOODS FROM THE PICTURE RAIL

IF YOUR ROOMS HAVE picture rails, use them for suspending the lights and keeping the leads tidy instead of having them snaking about over the floor. Obtain as many laths as there are lights, and drill 1/4in. holes at six inch intervals through each, with the top holes about 1in. from the end of the laths. Pass a picture hook through each of the latter, and hammer the end over to grip the wood. Use a 1/4in. bolt and wing nut to secure each reflector to its strip in any of the holes, i.e., at any one of a range of heights. Precise method of attachment will depend on the reflector used, but if a suitable bracket is available, the lamp may be angled in any direction.

The flex from each lamp is then led, out of the way, along the picture rail (over other picture hooks), so that all lamp leads terminate at one point in the room. All floor space is thus kept clear of lamp stands and cable, allowing freedom of movement. Confining the lamps to the walls necessarily results in some limitation of lighting effects, but for normal work in a small room it is easy to obtain a suitable grouping of lights in this way.



Right: Stabilising cement bottle, so preventing its overturning.

## UNDERWATER PERISCOPE

YOU HAVE PERHAPS BEEN TEMPTED by the idea of taking underwater shots but want to keep your camera and yourself dry. The solution is to make your own periscope. Providing you are not too ambitious to record the mysteries of the deep, a length of 4ft. will be quite serviceable.

Field of view of a standard lin. lens at 4ft. is about 18in.  $\times$  13in. A window of these dimensions at the lower end of the periscope will make it a rather cumbersome affair so in the model illustrated (Fig. 1) a 3in. telephoto lens was used to overcome the difficulty. At 4ft., the field of view is about 6in.  $\times$  4 $\frac{1}{2}$ in., giving a window opening of satisfactory dimensions.

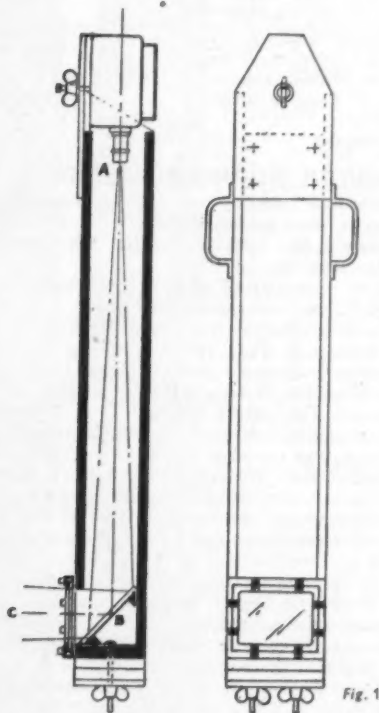


Fig. 1

No dimensions are given in the diagram, the idea being adaptable for various lenses and cameras. First determine the size of opening which will be required. This in turn fixes the size at the window and the sides of the periscope box. To do this, set the camera on a table 12ft. from a distempered wall and focus on the wall. Slip a piece of tissue paper in the gate and observe the image of a pencil held by a friend against the wall. By moving the pencil until this image coincides with the edges of the gate, limits of the field of view

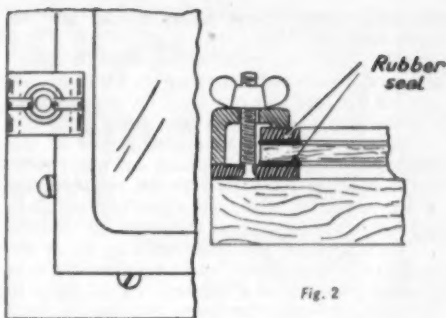


Fig. 2

can be determined at a distance of 12ft. For 4ft. the dimensions will, of course, be one-third these. The actual window should be made lin. or so bigger each way to provide plenty of clearance.

For the construction of the box, use good straight timber free from knots and about  $\frac{1}{4}$ in. thick. Screw the sides together with long thin screws and make the joints with a little red lead. Black the inside and give three coats of good lead paint outside to make the box watertight.

Add a board at the top to take the camera, placed so that the lens coincides with the centre of the box. Drill a hole through the board and attach the camera by inserting a  $\frac{1}{4}$ in. Whit. bolt and screwing it in the tripod bush. Make this pull the camera up tight by means of the wing nut. Tack two strips on to the base-board close against each side of the camera so that it always locks in the same position.

Now set a good quality plate glass mirror at an angle of 45 degrees on wooden strips glued to the sides of the box. Clamp it down by cleats fastened to each side of the box, but leave final adjustments until the periscope is completed, when you can test it for position with the camera in place.

The most troublesome job is the window frame. This must be removable to provide access to the mirror for cleaning. It consists essentially of two brass frames, one of which is loose and the other screwed to the box. A piece of plate glass is clamped between two frames, and sealed with rubber insertion on each side of the glass (Fig. 2).

Cut the frames from No. 10 gauge hard rolled sheet brass and file to the required outside dimensions. Then drill holes as close together as possible round the inside limits, cut the tags of metal through and true up the inside opening with a file. The main frame should be about 1in. wide and the loose frame 7/16in. Drill countersunk holes to take the studs (3/16in. Whit.) which should be shouldered down with a file and riveted through the main frame. Make countersunk holes again to take the wood screws to which the frame is fixed to the opening in the



periscope box. These joints should also be made with red lead.

Make clip  $\frac{1}{4}$  in. wide in number 10 gauge soft brass and bend to shape. Drill a hole in each so that the clip may be slipped over  $\frac{3}{16}$  in. stud and secured by a wing nut. Cut the rubber insertions to the same size as the loose frame from an old motor car inner tube. Cut a piece of plate glass to the required size of the actual window; since you will need to hand it frequently, grind the edges off smooth.

You will need two  $\frac{1}{4}$  in. bolts to fix at the bottom of the periscope and a number of pieces of steel plate to act as sinkers. Drill holes in the plates to take the bolts and secure them with wing nuts. Weight required will be a matter for experiment; it should be such that the gadget floats upright, with the water surface about 6 in. from top of the box. Add two bow handles to the sides, and the job is completed except for trying the camera in position and finally adjusting the mirror so that you obtain a clear view through the window in the camera gate.

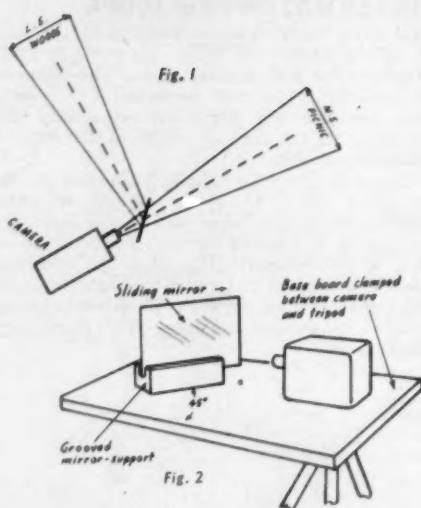
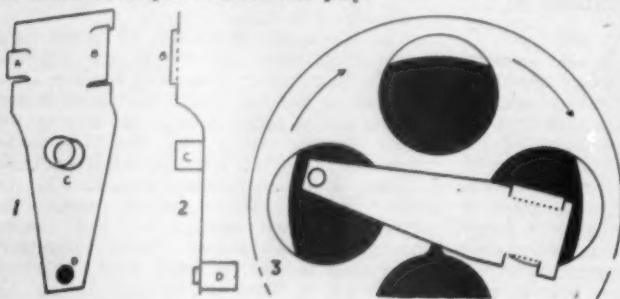
## REEL-TURNING HANDLE

FEW MODERN PROJECTORS HAVE a spool shaft turning handle, and so cannot readily be used for editing. It is easy, however, to make a handle which can be used with any standard type of 8mm. or 16mm. machine in which the shafts have no turnover catches to hold the spool.

Cut a small piece of an old tin to the appropriate shape and solder at one point. The gadget fits, at its centre, on to the end of the spool shaft and one end catches in the metal edge of the spool, at one of the stamped-out portions. At the other end is a small handle which, when turned, turns the spool with it.

In Figs. 1 and 2 A and B are the catch points which connect with the spool. C is the centre point—a ring of tin soldered to the main plate and just large enough to fit easily on the end of the spool shaft—and D the winding handle.

Fig. 3 shows how the device works and how it connects with the spool. The arrows indicate the direction in which it is being turned; when turned in the opposite direction, the other catch point comes into play.



## MIRROR WIPING ACCESSORY

ALTHOUGH WIPES ARE UNFASHIONABLE at present, there are occasions when a  $45^\circ$  mirror wiping gadget comes in useful. Suppose the script asks for:

L.S. A woodland glade. . . Wipe to  
M.S. the family enjoying a picnic.

A plan view of the set-up for filming this is shown in Fig. 1. The set-up is easily arranged, the only possible snag being that the first shot is reversed, left to right, on the screen. The gadget, shown in Fig. 2, consists of a board, clamped between tripod and camera, and carrying a block, set at  $45^\circ$  to the camera axis. In this block slides a mirror, preferably surface-silvered, and large enough to "cover" the viewfinder as well as the lens. A refinement is to make the  $45^\circ$  angle adjustable.

To operate, set up the camera with the wiper as shown in Fig. 1, site the woodland shot through the mirror and then the picnic shot without the mirror. Check that the exposure for the two shots is the same and, if it is not, find a new camera position from which it is. Then start shooting, and when you pull away the mirror, the wipe from woodland to picnic will occur.

The groove in the block must be deep enough to prevent the mirror swaying, and the mirror surface must be free from any dirt specks or blemishes which will give the show away.

# Experiments with Wipes and Fades

By HARRY WALDEN

It is not difficult to add fades and wipes to films after processing, though the range of effects is limited, especially with colour film.

Cinematographers have from very early days fed negative film into a tube of photographic reducer until the first frame to be wetted by the solution is completely cleared of picture. By this means you get a piece of film which became progressively lighter from top to bottom. When washed, dried and printed, the end of the positive print becomes progressively darker and, on projection, the picture on the screen slowly fades out.

In my experiments I ruled out reducers containing potassium ferricyanide or permanganate because they leave stain and because they are slow in action. I was lucky in that my first trial worked extremely well and I have never had occasion to change it. It gives a clean result and consists of copper sulphate and potassium bromide. This converts the silver image in the film to silver bromide which is then fixed out in plain hypo.

## Used in Still Work

I knew it as a formula for spotting photographic prints, the quantities being unspecified and I tried it in a concentrated solution, dissolving the crystals in warm water and shaking until no more would dissolve. You simply pour off the amount required and it seems to keep indefinitely.

For 16mm. film put the bleacher and hypo into glass tubes of one inch diameter, sealed at the bottom with rubber corks. Rinse briefly in plain water before putting the film into the hypo and do the final washing in a basin. Longer fades naturally require longer tubes; one lasting 3 seconds, covers 48 frames or over a foot of film (40 frames to the foot). A tube of two feet, however, will serve most



Fig. 1



Fig. 1. Dye fade on reversal stock. Fig. 2. Curtain wipe on reversal: dye painted on film (reversal). Fig. 3. Wipe made by bleaching; this process is suitable for negative film, but reversal stock was used for this specimen. Fig. 4. Fade, also produced by bleaching, and again, on reversal, but the process is best used on neg. pos.

Fig. 2

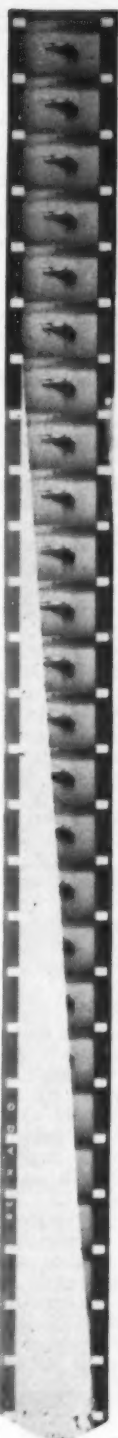


Fig. 3

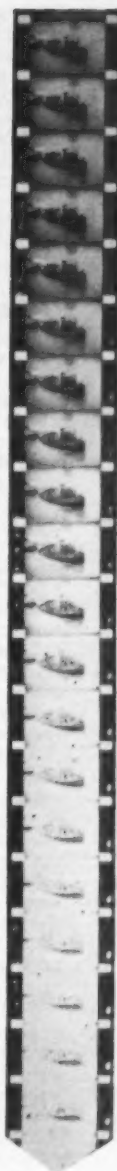


Fig. 4

requirements. A fade of one second (5in.) can be made in test tubes.

The longer tubes can be held upright in retort stands, if you have them. The simplest substitute is to tie them to the two back legs of a kitchen chair, standing the chair on the table. If you have test tubes you probably also have a test tube stand in which to keep them upright. If not you can make one from a piece of stiff wire, bent into a circle of 3in. diameter as a base with a projecting upright, and bind the tube to the upright with a strap of Plasticene.

### Test the Strength

Cut off the short length of film to be faded, after cutting the end which is to fade-out to a point—to show which way round it goes into the solution. Before making the fade, test the strength of the bleacher on a piece of the film to be treated. One frame held in tweezers or by rubber tape will do. Dip it into the reducer in the tube and measure the time that it takes to turn white all over. Rinse, fix in the tube of hypo until the white clears and the film is transparent. The exact time is not easy to judge and, if in any doubt, make a second test with 20% less time in the bleacher. The time taken differs a great deal according to the particular film used but will probably be somewhat between 6 and 30 seconds. Divide the time thus found by the number of frames to be covered by the fade to find the rate at which the film must be fed into the reducer.

A fade of one second (16 frames) on film which bleaches in 8 seconds, for instance, requires to be fed into the solution in the tube at a rate of two frames a second, which is likely to be the highest rate encountered. At the end of the dip whip out the film, give it a brief rinse in water and slip the whole piece into the tube of hypo. Leave it there for twice the time it takes for the white to disappear. Then wash for 30 minutes in running water or frequent changes of water.

### Try Again!

Feeding the film into the bleacher at a rate of 2 frames a second is really too fast to be easily manageable. It is better to dilute the solution and try again. The fade must be right first time as a second dip to correct an "underdone" fade usually results in a mottled effect on the screen.

To make a dissolve, the ends of negative film must be "faded" and then fastened together while overlapped to go through the printer. I have not had any printed recently but my method was to fasten the overlapped shots together at both ends. The faded end of the underneath shot was scraped and cemented to the lower shiny side of the one on top. At the other join the unfaded lower shot was scraped and joined on the rebates of the

film only. To-day I should probably join right across the film and then black out one complete frame of the top film with dye. This would hide the join and not be noticed on projection.

Although dissolves *can* be made in this way on positive or reversal film they are not satisfactory as the film tends to cockle on rewinding.

### We Both Do It!

Both the professionals and amateurs have made their fades on reversal film with dye, feeding the film slowly into the dye so that successive frames are longer in the dye as the film moves downwards. It can be successful, but there are problems.

The first is to find a dye that will completely blacken film in four or five minutes. Secondly, there is no black dye, only mixtures of coloured dyes balanced to produce black. If the dye is not thoroughly mixed when used, one end of the fade can be red and the other blue, though this does not matter if the film is to be duped. The third difficulty is that the dye is very expensive and filling one-inch tubes with it is hardly economical.

Before the war we were fortunate in having a dye specially prepared for the purpose (Fadeine) which would dye fresh film a good black in four or five minutes. I believe it was prepared on a formula published in 1931 in a Communication from the Kodak Research Laboratories and that some of the constituents are no longer obtainable.

Since the war I have heard many complaints on the lack of a suitable dye. Fortunately I find that Martin's Black Retouching Dye made by Philadelphus Jeyes and Co. Ltd. will serve the purpose, though it is a little warmer in colour than Fadeine and requires a slightly different method of counting the time of immersion.

### Uses the Minimum

My method keeps the dye constantly mixed and uses the minimum quantity. I fasten the film down with rubber adhesive tape to a rigid support with the end just above a small well of dye. With a camel hair or sable brush I swab the dye over the bottom frame for the requisite number of seconds. Then I swab it up to the frame line of the second frame for the same time and so on for each successive frame, always swabbing up the whole length from the dye at the bottom, until the first frame has been in dye for the requisite time.

I find that Martins dye is a little more likely to leave an edge line on the film where the brush stroke ends but this can be avoided with care. As soon as the fade has been completed I give the film a quick wipe with a piece of damp wash leather, remove it from its support, wipe both sides and hang it up to dry.

I have used two methods of supporting the film. The first is by means of a flexible



Wipes or linking action? Movement on the film or movement in the film? If you plump for the latter and are bothered about shooting from moving vehicles, take a tip from Pinner C.S., who have tackled the problem with the aid of an electric motor attachment to the Bolex H16. The camera, discreetly operated by the players themselves, is rigidly mounted on a wooden frame bolted to convenient brackets on bumper and bonnet.

transparent celluloid ruler, fixing the film to the shiny side with rubber tape at top and bottom. The "well" of dye was in one edge of a tilted plate or developing dish into which the ruler, with film attached was held by hand. This gave me something over a 2 seconds fade. The near end extended beyond the edge of the plate.

The second method, I devised for a very small quantity of Martins dye, using a porcelain developing dish placed lengthways. While still dry I made a narrow trough from two strips of Plasticene, the banks of the trough being about 3/16" high, deeper at the bottom for the "well". A sheet or strip of glass or plastic could be used in the same way. I fastened the film down with rubber tape at bottom and top, poured the dye into the small "well" and then used a brush in the same way as with the ruler. A small roller for rolling the dye up the film might be easier to handle than a brush but I have never tried it.

### Telling the Time

The ruler method is the better as the film can be wiped and held up for inspection. The well can of course be made of Plasticene and be quite small. The support should in any case be either white, or transparent with a white background, so that the separate frames can be seen on the film.

To find the time that the film takes to dye to a good black, make a test in the same way as when bleaching a film and judge the effect by holding up to a good room light. When the fade has been made you can judge its effectiveness by viewing it with one eye before a good room light, moving the film across the path of the light.

With Fadeine the time of immersion, as with the bleaching method, can be judged by

remaining half takes quarter the time, dyeing the end frames quite quickly.

A modification of this method is to both bleach and dye the same piece of film. This is useful if the picture cannot be completely obliterated by the dye, but is seldom necessary.

Dye fades can be made on colour film. Fresh film is easiest to work and work is more rapid if the film has a preliminary soak for several hours in lukewarm water and is then allowed to dry shortly previous to dyeing.

### Making a Wipe "Mix"

A simple wipe can be made either on negative film, using the bleacher, or on positive film, using dye. A wipe "mix" can be made by overlapping two bleached wipes so that the wipe lines slightly overlap though as with fades, the overlapping of two strips of film is unsatisfactory when the film is required for projection. To produce the wipe, cover the part of the film which is not to be bleached or dyed with a chemical resist consisting of the adhesive surface of self-adhesive cellulose tape. Fasten the film rigidly at the ends and sides to a glass support with rubber adhesive tape.

For a simple wipe-off fix a piece of cellulose tape wider than the film diagonally across it, the number of frames actually covered depending on the length of wipe required. Take care that the tape lies quite flat and that there are no air bells. When the tape is taken from the reel fold over the two ends for about 1/2 inch to form non-sticky handles. Otherwise it can become completely intractable. Hold the outstretched tape just above the film, with the thumbs uppermost and fix one end to the film. Then rub the thumb along the length of tape, in effect rolling it on to the film from one end. With reasonable care air bells will thus be avoided.

(Continued on page 856)



# Getting a Negative from Reversal

By CENTRE SPROCKET

Soon after I mentioned in these notes that 9.5mm. reversal film cannot be processed as a negative, Julian Caunter, whose articles on doing the impossible you may remember, reminded me of how he succeeded in making one of these reversal films yield a negative. This is his method:

(1) Develop in any normal fine grain developer, such as D76. (2) Rinse, for a few seconds only. (3) Immerse in the bleacher (see below). After half a minute, turn on the white light and watch the film until the black antihalo layer has disappeared. This will take about 6 minutes—longer will not hurt. (4) Rinse for a few seconds only. (5) Fix in an acid hardening fixer for five minutes only. (6) Wash the film for two minutes and dry it.

The bleacher is best prepared as a stock solution. It is cheap and will keep indefinitely. The stock solution is made up as follows:

Copper Sulphate	...	...	...	3 grams
Sodium chloride (common salt)	...	...	...	3 grams
Hydrochloric acid (pure)	...	...	...	1.5 c.c.
Water to make	...	...	...	25 c.c.

The working solution is made by dissolving 1 part of the stock solution in 20 parts of water. This method works well with both Pathescope and Gevaert films, but will not, for some reason, give good results with Bauchet.

There are times when the reverse of this process is useful, i.e., reversal processing of positive film which is normally developed as a negative. Here is a method which has been used with success on Gevaert 9.5mm. positive.

## How to do it

(1) Expose fully (taking speed as approx. 17<sup>th</sup> Sch). (2) Develop in 1st developer. (3) Rinse. (4) Harden in 3% chrome alum solution. (5) Rinse. (6) Reverse in reversal bath. (7) Wash for 3 minutes. (8) Clear in 5% potassium metabisulphite solution. (9) Rinse. (10) Re-expose film fully to room light. (11) Develop in 2nd developer. (12) Fix in acid hardening fixer for 5 minutes only. (13) Wash for 20 minutes and dry.

The 1st and 2nd developers can be any normal contrast developer. With Johnson's Contrast, which I normally use, developing time works out about 5 minutes at 68° F. The same bath used for 1st development should be kept for use as the 2nd developer, but should then be discarded.

The reversal bath is made up by dissolving 2 grams of potassium permanganate in 500 c.c. of water and adding very carefully—stirring vigorously while doing so—8 c.c. of concentrated sulphuric acid. This bath will not

keep and must be used as soon as it is made up.

All this perhaps sounds rather complicated, but it is really quite a simple process and takes less than an hour to complete, including the final wash. The room light can be turned on half a minute after the film has been immersed in the reversal bath, and all subsequent operations carried out in full white light. The process often proves useful for processing special effects titles—and it also gives good (and cheap) practice in reversal film processing.

## Why No Reels?

When an 8mm. or 16mm. film is sent for processing, it is normally returned on a reel, so being protected from damage in the post and ready for projection as soon as it is received. But not so with 9.5mm. film.

Until recently, Gevaert used to return 9.5mm. films on small 30ft. aluminium spools (and, for some strange reason, spooled emulsion out, contrary to normal 9.5mm. practice), but now they appear to have joined Pathescope in returning films unspooled. It is difficult to understand the reluctance to use reels for 9.5mm. If it is too costly, why are not the other gauges affected? Surely a small spool cannot cost more than a few pence to produce in the quantities called for, and should be included as part of the normal service?

## Continuous Performance: 1

What do you do with your odd shots and scraps of film left over after an editing session? One interesting use for them lies in making trailers. Clubs who give regular film shows could well incorporate second takes and odd scraps salvaged from damaged 30ft. and 60ft. shorts. If it does nothing else, making trailers



International honour for British amateur: Mr. S. F. Martin, A.R.P.S., Vice-Chairman of the I.A.C., presents Mr. Victor Atlas (left) with the trophy won by Letter To My Son (third in the Scenario Class) in this year's UNICA contest. The presentation was made at a meeting of the Wanstead and Woodford C.C.



like this can be a very good exercise in titling technique.

How does your club advertise coming shows? Most of them seem to rely on posters and adverts. in the local press. But a club I know used a really cinematic method. A member who owns a small shop in the centre of the town built up a short trailer in the way described, made it into a long loop, and ran it continuously in the shop window for half an hour every evening of the week before the show.

The back projection screen he made out of greaseproof paper. The loop was supported by a series of medium-size curtain hooks arranged along a batten. Not only did the trailer attract a large number of passers-by, many of whom attended the film show, but it also cost less than the more usual methods of advertisement.

### **Continuous Performance: 2**

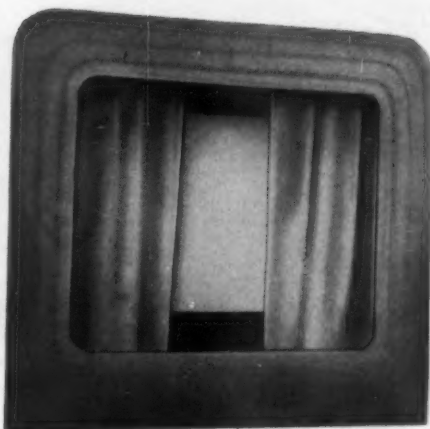
Most 9.5mm. sound features can be hired from libraries on 900ft. reels, but very few libraries seem to issue silent features on other than 300ft. reels, no matter how many parts they may have. But if your projector takes the larger size reels, you can still use them without upsetting the libraries by cutting and splicing the parts together.

All you need to do is splice together the extreme ends of the leaders on each 300ft. reel. When showing the films, just cap the projector lens with your hand at the end of each part of the film, so that the flashes and blank leader do not show on the screen. This makeshift can't compare with a direct 900ft. run with no breaks, but it is definitely preferable to having to stop and rethread the projector after every 300ft.

The library should not object, for you do no damage to their films, the only loss being one frame at the most at the end of the leader when you rewind on to the original spools. One frame is neither here nor there—quite often more are lost when you bend the end of the leader to tag it to the centre of a reel.

### **Fake Lava**

I asked if readers could suggest how to make lava for a film on Pompeii and Mr. Gittins supplied one answer. This was to film the end tapping of an iron founder's cupola at the end of a day's casting. The residue of impurities looks very much like lava as it flows out on the sandy floor of the foundry. Now Jim Threadgill of Lexington, Tennessee offers an interesting idea. (Although a native-born American, he uses 9.5mm. equipment!) He suggests the use of small quantities of "dry ice" (frozen carbon dioxide) mixed with watery mud. This bubbles away, making the "lava" appear to be boiling and at the same time gives off puffs of thick white vapour, so it should look very effective in the film.



The proscenium designed for the settled Son. Overall dimensions are: 3ft. 6in. x 3ft. 3in. x 6in.; curtain area: 2ft. 6in. x 2ft. 2in.; screen: 2ft. 1in. x 1ft. 8in.—a compromise between 9.5mm. sound and silent dimensions. Front and back of the screen are made of 3-ply, and the sides, top and bottom of ½in. softwood.

*Remember the earlier progress reports on the Son projector — "My Backward Son" and the rest of them? Here, at last . . .*

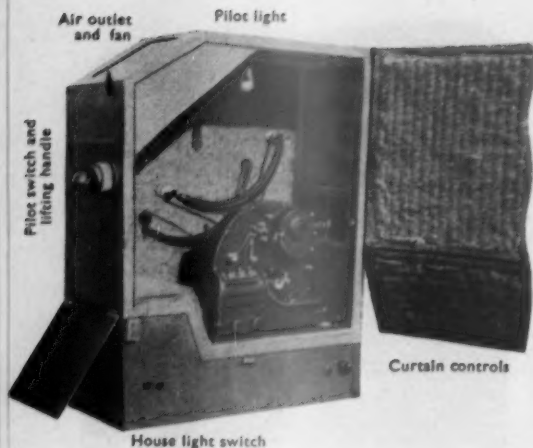
## **The Son Is Settled In**

By C. R. ENGLAND

The Son was, of course, a newcomer into our world and only a few months old when handed over to me for adoption. As described in past reports, the youngster had to be trained and adapted to fit into the environment of an average-sized 'semi' with an average capacity for family and friends, but was also required on occasion to behave properly among the crowds of the local church.

At the end of the last winter term, the machine was found equipped with a lamp-dimmer for life-saving during everything but actual screening, a motor cut-out switch to facilitate record-playing during intervals, an exciter lamp cut-out to save the lamp during record accompaniments, a 'blimp' (being a ventilated beaver-board box to cut down noise in confined spaces), a paper back-projection screen, and an ordinary Celfix 40in. screen.

The failings of this set-up were that the blimp was not as efficient as originally hoped for and the 40in. screen was just too big to be filled by the longest possible throw in the family homestead, though not at all too big for church schoolroom use. Also, no adequate



INSIDE THE BLIMP'S BACK DOOR  
75 watt control lamp



permanent support had been devised for the back-projection screen.

And here, it may be guessed, *A.C.W.* cast its influence! Like the Hounds of Heaven, the advocates of prosceniums had chased me down the years, cheered on, no doubt, by the Son, who noted the incongruity of a plain black-boxed screen in our predominantly fawn-coloured front room! So a proscenium was decided upon, to have a white screen of comfortable dimensions for the available throw.

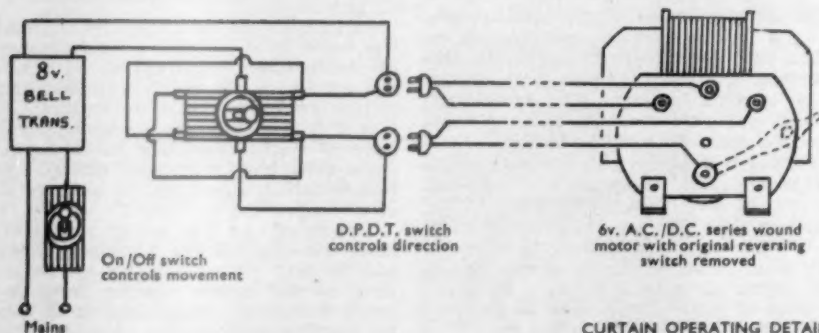
But whoever heard of a 'proper' proscenium without automatic curtains? A diligent search was therefore instituted for an electrically reversed motor of appropriate power. And then what about the shows 'brightened by dimming' as described in Mr. D. M. Neale's article (*A.C.W.*, Feb. 1954)—surely something of that sort ought to be incorporated, too!

### Batteries and Barretters

The accompanying pictures and diagrams illustrate the Son's now settled state (we hope!), but two points call for special note. First, the use of an A.C./D.C. curtain motor does away with the necessity for battery-changing for the P.M. type and necessitates only one extra strand of wire between operator and screen. (See Denys Davis' "Hints, Tips and Gadgets", page 81—Fountain Press.) Secondly, for electrical dimming, Mr. Neale recommends G.E.C. 302 barretters, but I found these to be unobtainable, being reported as a discontinued line. Eventually a radio junk shop produced a model 301 and this worked with a house light of 25 watts until I accidentally smashed it!

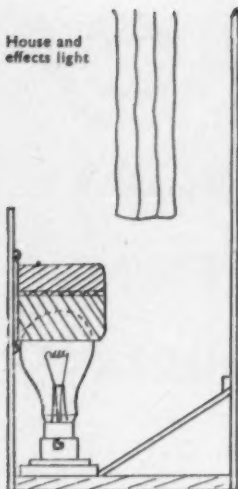
Here it occurred to me that an ordinary 75 watt lamp would limit the amperage during "off" periods quite effectively and would have only a slight effect on a 25w. lamp in series during "on" times. The 75w. lamp, blacked out with Dullite, is the maximum permissible with CZ6 brimistors, but control and house lamps of higher wattage would no doubt be in order with the CZ4 types. (Ref. Mr. Neale's original article).

It will be seen that the proscenium, incorporating the 'house' lights, is quite self-contained and, if desired, the usual back can be replaced with the back-projection screen

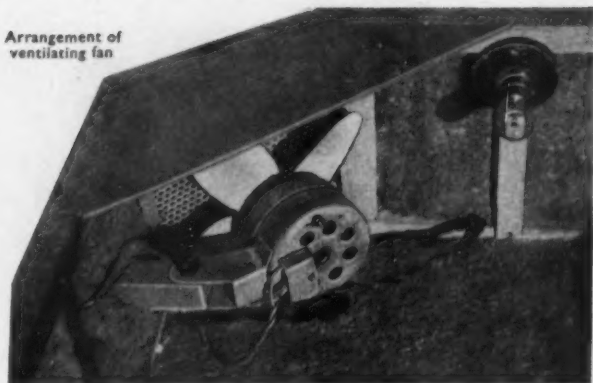


CURTAIN OPERATING DETAILS

House and effects light



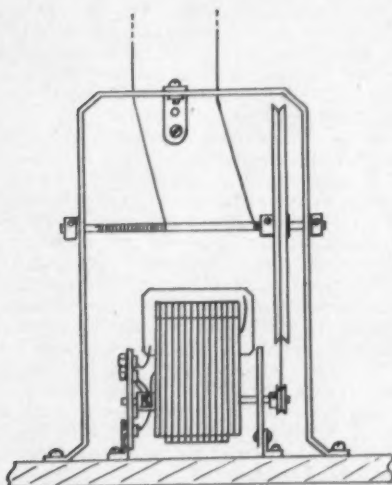
Arrangement of ventilating fan



A 25 watt lamp is set in the base of the proscenium. Filters are used to colour the curtains, and a mirror reflects on to the ceiling of the "auditorium".

stretched and secured with laths. All controls are now built in to the blimp, the interior of which has been lined with thick felt to subdue the Son's chatter. The fan has been removed from its original position and now blows out from the top instead of blowing in from the bottom!

As a stalwart lone worker, I now find a projection evening to be quite a lively mental and physical exercise! There are eight controls on the Son, four on the blimp, two volume controls on the turntables, and one master switch for prompt action in the event of things getting out of hand! Let he who will join a club and be done out of this complexity of independent fun!



The Meccano winch—three strips, one axle, two collars, and one pulley. Overall dimensions: 5½in. x 3½in. x 3½in.

My audiences enjoy my films, and I enjoy showing them, and when I sprout another pair of hands there is a little matter of a colour-changing Wurlitzer and ping-pong balls in a foyer fountain.

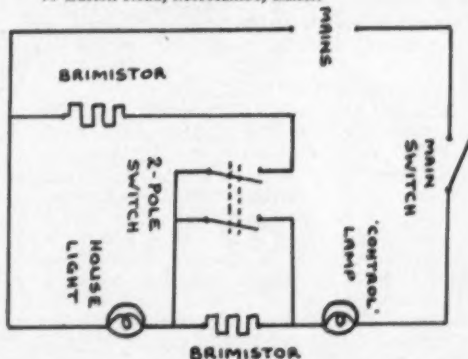
#### 16mm. Wide Screen

It had to happen. FilmoRama, an anamorphic lens designed for taking and projecting wide screen 16mm. films a la CinemaScope, is here. Manufactured by the Bell and Howell Company of Chicago, it can be used with practically any standard 16mm. photographic lens of 1in. focal length or longer. The complete wide-screen lens attachment clamps rigidly to the camera and is focused independently of the normal lens.

The British agents claim that, in projection, FilmoRama will cover a screen area twice that of a standard projection lens and they envisage that it will have a number of important applications in the industrial and instructional fields. One of these was demonstrated at a private screening in London recently, when the programme included a film sponsored by an American airline company for training pilots in landing and take-off. A pilot's-eye-view of various approaches to the airfield with the surrounding landscape spread out on either side certainly looked impressive and, for a subject of this kind, the colour photography was remarkably good.

One now awaits with interest the first baby-on-the-lawn epic in wide-screen. It should be fine so long as the baby remains in a recumbent position, but when the infant learns to walk, composition will become a major problem. Interested amateurs should address their enquiries to Bell and Howell Co. Ltd., 17 Hanover Square, London, W.1.

Gilfilms Cine Service's new address is Film House, 95 Euston Road, Morecambe, Lancs.



D. M. Neale's dimming circuit, with a 75 watt lamp in place of a barretter.



It helps you  
to solve

## HOLIDAY FILM PROBLEMS

By DEREK HILL

The standard of colour photography has so improved during the last few years that we now tend to notice only inferior camerawork. Good colour work has become a commonplace, particularly with the latest anamorphic lenses.

But there has not been the same rapid progress in the use of colour as there has been in improvements in film stock and in the skill of cameramen and processors. That is why details of many scenes of a *Gate of Hell*, an *East of Eden* or a *French Can-Can* remain in the memory when only the vague outline of other colour films can be recalled. This month there is a new addition to the short list of films whose colour has played a vital part in achieving their total effect.

*Summer Madness*, directed by David Lean, was shot entirely in Venice in Eastman Colour (print by Technicolor) by Jack Hildyard, B.S.C. It tells of a lonely American tourist (Katherine Hepburn) who succumbs to the romance of Venice and enjoys an idyllic affair with a married man (Rossano Brazzi), deliberately ending the relationship herself in an awareness of its ultimate futility.

### What is Atmosphere?

The major problem which faced Lean, both as scriptwriter (with H. E. Bates) and director, was to make the effect of the Venetian atmosphere on the none-too-young and allegedly plain American woman wholly convincing. What is atmosphere? How can it be shown on the screen? If it needs the cumulative effect of a series of shots of the city's most picturesque scenes, how can these be introduced?

These are questions which any holiday film maker will have asked himself a score of times. *Summer Madness* provides a solution so simple that it seems glaringly obvious—now that it's been done.

Hepburn carries a cine camera on every excursion into the town. The moment she sees anything which appeals to her, she starts to whirr away with an apparently inexhaustible supply of film. Each time that she does so, there is an opportunity for the editor to cut in a whole series of Hildyard's breath-takingly beautiful Venetian scenes, before returning to Hepburn.

### Lush Views

The usual dreary continuity device of making a character walk in and out of every scene in order to link them becomes unnecessary. The lush views we see were doubtless frequently far from the spots where Hepburn wielded her camera, but they are still introduced in strict continuity, and they still make their effect. Indeed, it would be a miserable creature who could leave his local cinema after *Summer Madness* without longing to catch the next plane for Venice.

The result is that Hepburn's eventual acceptance of Brazzi's attentions is entirely credible, and much of the credit for making this seem so must go to the sumptuous colour. Hepburn's performance is fascinating—almost too fascinating, for it seems unlikely such a woman could remain lonely for long anywhere. She brings an extra dimension into the film. Somehow the words she speaks—the dialogue is extremely patchy—seems insignificant compared with the things she leaves unsaid.

The whole film, in fact, has a hidden, unspoken quality about it. I enjoyed it immensely, yet it never moved me quite as much as I felt it should. Its strength lies in its implications, as if Lean had been afraid to

### STILL ABOVE SHOWS

Katherine Hepburn and Venetian friend in a scene from *Summer Madness*. She is holding the cine camera which provides an ingenious excuse for introducing sumptuous scenic shots.

The unit seems to be moderately well equipped to take a two-shot for *My Sister Eileen*. Below: the crane is in evidence again on the quayside as make-up artists prepare Betty Gar-  
nett for her turn before the cameras.



do more than hint where he should have stated, suggest where he should have told.

But frequently his timing recalls his triumphs with *Brief Encounter* and *Great Expectations*. In one scene Hepburn takes a shot of Brazzi's shop. She walks backwards away from it, still filming, while the urchin she has ordered to stop interrupting quietly watches her get nearer and nearer the edge of

the canal. As she falls in, he takes the camera gently from her hands before she hits the water. (Personally I felt anyone who tried to get a tracking shot like this *deserved* to fall into a canal.)

Another writer/director might have ended the sequence with Hepburn being pulled out of the water and squelching off towards her hotel. But Lean gives us a high angle shot which, while it shows her emerging from the crowd and scuttling out of sight, also shows one of the spectators of her accident demonstrating to his friends how it happened. He backs away towards the canal, churning an invisible camera and talking volubly until he, too, takes one step too many and walks over the brink. The scene dissolves; and the sequence has ended as crisply and as aptly as anyone could wish.

#### One of Lean's Best

Hepburn and Venice, shown off at their best by Hildyard, make an irresistible combination. Add to this an imaginative sound track, several remarkably honest and far from romantic moments, and an outstanding final sequence, and you have one of David Lean's best films for years.

The Gene Kelly-Stanley Donen musicals have been marked by wit, charm and inventiveness. *On the Town* and *Singin' in the Rain* are already accepted classics of the genre. Recently Donen's own *Seven Brides for Seven Brothers* proved that his contribution to the films had been a very real one; this was also the film that introduced Michael Kidd, an inspired choreographer.







Dolores Gray sings a number for *It's Always Fair Weather*, watched a trifle anxiously by her co-stars and technicians who are safely out of camera range. The film lacks the full charm of earlier Kelly-Donen musicals.

*It's Always Fair Weather* sees all three of these talents together. It is directed by Kelly and Donen, and stars Kelly and Kidd (in his first screen appearance) with Dan Dailey, Cyd Charisse, and Dolores Gray. Dances and musical numbers are by Kelly and Donen.

After an unexpectedly dowdy opening, the good things of this film are sprinkled among some inferior padding. Three ex-soldiers have a reunion meeting ten years after the end of the war, and find their former friendship has vanished. After a series of adventures culminating in a brawl in a TV studio, each solves his personal problems and rediscovers his feeling for the other two.

Perhaps it is the fact that the major characters are unsympathetic, even dislikeable, for most of the film that prevents the production achieving the charm of the earlier Kelly-Donen films. Even the humour is somewhat malicious. The gentle satire on the film business in *Singin' in the Rain* here gives way to sarcasm at the expense of commercial TV. Most of it is justified, and there are several superb moments; but there is little of the warmth of the earlier film.

#### Dances on Roller Skates

The musical numbers are for the most part disappointing. A routine featuring scores of broken-nosed, grubby boxers singing the praises of their gym, in the traditional manner of the American college song is one of the best. There are dances on roller skates and dustbin lids, but the choreography lacks Kelly and Donen's usual inventiveness.

Several interesting things happen to the CinemaScope screen. It blacks out into a series of close-ups; and it's split for a "passing time" sequence (fair) and again for a dance

number (dull). Dailey has an anarchistic sequence which doesn't quite come off, Kidd makes an agreeable impression, Cyd Charisse is rather subdued, and Dolores Gray is only adequate in her first screen role.

*It's Always Fair Weather* is, intermittently, a very funny film and on the whole it's pleasant enough to watch. Relax, and you'll enjoy it. Anticipate a musical of the brilliant standard Kelly and Donen have set themselves, and you'll be disappointed.



Lining up for a shot of the telephone switchboard which plays a vital role in the brilliantly cross-cut climax of *The Night Holds Terror*.



Leslie Caron's waif-like qualities are exploited against a fairy tale setting in *The Glass Slipper* and (right) the three male leads in *It's Always Fair Weather* exert themselves in a dance on dust-bin lids.



A nicely-balanced double bill is a rarity. Watch out, then, for *My Sister Eileen* (directed by Richard Quine) and *The Night Holds Terror* (written and directed by Andrew Stone). The former is a light-as-air musical set in Greenwich Village, with one outstanding rag-time number in a park band-stand, attractive colour, and a quietly pleasing cast—Betty Garrett, Janet Leigh, Jack Lemmon, Robert Fosse and Tommy Rall.

*The Night Holds Terror*, based on a true event, tells of the invasion of a man's home by three young thugs who eventually kidnap him and hold him for ransom. Brilliant editing and the intelligent use of camera angles give the film a splendid visual tautness, unfortunately often spoilt by heavy music and an irritating commentary, first from the victim and later from a *March of Time* style commentator who details the police procedures at some length.

#### Object Lesson

But the final sequences are particularly gripping. While the kidnapper is on the telephone to the victim's father and wife, engineers check his position by a hook-up investigation. The cross-cutting between father, kidnapper, wife, switchboard and engineers is an object lesson in split second timing. Notice, too, how the film stops immediately its plot is concluded.

Most of the cast—Jack Kelly, Hildy Parks, Vince Edwards, David Cross and John Cassavetes—are unknown in this country, but none of the performances is weak. Cassavetes

makes the leader of the hoodlums a particularly repellent figure.

Two fairy tales will be touring the circuits over Christmas in the same programme—*The Glass Slipper* (directed by Charles Walters) and the revived *Wizard of Oz*. The new production will suffer by comparison with the earlier film, for it has not succeeded in achieving anything like the same charm. Curiously, all the magic is rationally explained away in this version of *Cinderella*, which will doubtless involve parents who take their children to the programme in some pretty awkward questioning.

#### Prince Wilding

Leslie Caron, a determined waif, dreams herself into occasional ballets in which she conveniently dances around, rather than with Prince Michael Wilding. It is true that Roland Petit does not repeat the fairground excesses of *Daddy Long-Legs*, but his choreography is merely stodgy. Liliane Montevecchi, one of his most dazzling ballerinas, is restricted to an impassive entry and exit in long shot, without a single dance step. And another unnecessary commentator sometimes speaks the characters' dialogue as well as describing their actions.

Pleasant colour and tasteful art direction provide some compensation for the missed opportunities. But Estelle Winwood's delicious performance as Mrs. Toquet, an endearing if slightly demented fairy godmother, shows that uninhibited fantasy might have saved *The Glass Slipper*. A fairy-tale subject demands the utmost in imaginative treatment.

#### THE AMATEUR CINE WORLD TEN BEST FILMS OF 1955

**ENTRY FORMS** are now ready. Please send for as many as you want to A.C.W., 46-47 Chancery Lane, London, W.C.2, enclosing a 2½d. stamp for postage. Each film must be accompanied by its appropriate form. Closing date for the competition is 31st December, 1955.

**PREMIERE.** We are happy to announce that the first performances will be presented at the National Film Theatre, South Bank. The fact that this famous cinema, showplace for the world's best films, should for

the first time be made available for a series of presentations of prizewinners in a British amateur film competition is striking testimony to the status which amateur films have now attained through the stimulus provided by the Ten Best. Now the A.C.W. films share the screen with the most notable offerings of the professional cinema. Prices of admission will be the same as those for the N.F.T.'s regular presentations. Full details will appear in forthcoming issues. (See also page 832.)



All ears: a gag prop that gained a laugh way back in 1920 and could still earn a place in a single shot today.

RUNNING COMMENTARY

# Props for the Personal Film

By SOUND TRACK

The star nonchalantly runs a comb through his hair. The uninstructed audience will naturally regard it as his own personal property, but to the film man it was a *prop*, to be duly detailed in a long list of props. Heaven help the Property Man if it was not available when the shot was lined up for taking! Combs and compacts can, indeed, be just as much of a worry as *recherche* props such as 18th century razors and bronze age spittoons.

The man interested in amateur dramatics is usually much more alive to the necessity of props than the lone cine worker. He knows the worries of borrowing odds and ends, as well as choice items, from acquaintances. The personal film maker usually does not bother, yet suitable props can enliven family films enormously. Indeed, they are essential to the good film.

## Two Kinds

There are two kinds of props: the obvious and the slightly subtle. The obvious ones are those which provide a focal point to a sequence. A good example is the special liquid sold to kids for blowing bubbles. It is almost impossible not to produce a fine scene from one or two small children turned loose in the garden with a tin of the stuff. You simply film them from a few different angles, and take a few close-ups to cut in where the continuity goes wrong.

In mid- and close-shots the bubbles look best with the sun at right-angles or even a shade behind. Choose a darkish background, if you can. Colour film, in particular, picks up the myriad colours in the bubbles. The sequence can be further worked up by devising others means of forming the bubbles than by blowing through the plastic ring provided.

They can be produced by moving the arm in a wide sweep; or by running briskly with the charged ring held aloft; or on bicycle, with

assistant to aid the charging of the ring. Almost always a few bubbles become properly airborne, and the closing shot, as they sail over the house, may even be symbolic of childish hope and exuberance.

In the more subtle category come props "accidentally" acquired. An ordinary cushion-fight or boxing match, ending with one contestant collapsing after a blow, gains vastly from a cut-in shot of a large stone being slipped into cushion or glove. Or, a shot of the first steps of a toddler is enhanced by cutting in some matching picture of a well-liked book illustration: this being, in fact, a film realisation of the often-heard remark that the toddler looks *exactly* like so-and-so. The stone and the illustration are no more nor less than typical film props: and the exercise of thinking how they can help in the family film will bring a number of ideas that might otherwise lie dormant.

Of course, there is always one further stage of subtlety, however subtle one feels one has become: here my example of an unusual prop is "one ear, human, right-handed, twice full size". The use of this, in the context "my friend was all ears", is illustrated herewith. The out-sized ear is being spoken into by Carter de Haven in the 1920 First National production of *The Girl in the Taxi*, directed by Lloyd Ingraham. Such props appear in one shot only, and can raise quite a laugh.

## OH! WELL! IT'S NOT MINE

Naturally, you never intercepted the mail and steamed open the envelope in the days of your youth. The shocking types who did had to be jolly careful to avoid tears and dirty marks and had to make all neat and tidy before passing the missive on to the rightful owner. If they were free in their ethics, at least they took care of the other chap's property. And if anyone should ask what on earth all this has to do with cinematography, allow me to point out that a similar problem can arise when the processing station sends you someone else's film by mistake.

A friend of mine spent a great deal of time planning his recent super holiday in Austria and Switzerland. Said plans included taking with him and exposing with loving care,

twenty reels of 8mm. Kodachrome, all of the same emulsion batch. He then duly posted them all together in one parcel for processing.

When his twenty cartons arrived back, his pleasure turned to panic when he found that exactly ten contained someone else's film. He at once returned these offending ten, with some emotion and an incisive covering note. Quite quickly, and with due apologies for a duplication in the reference stamping technique, he received his ten cartons back again, this time containing his own films: but these had been viewed well and truly by the other wrong addressee, and they were in what is termed "fair ex-library condition"—i.e., dirty, with tramline scratches, and footage missing from one reel. Odd, isn't it, that people should treat other folk's property thus?

### FAT CAT

I have always supported the good class photo and ciné dealer, and have frequently pointed out ways in which, by following this or that example, he might improve his service and, accordingly, his prestige. Recently I got talking about the best dealer's literature available in Europe, and mentioned that several useful illustrated catalogues are now issued in this country periodically. I was politely informed that the best catalogue in Europe was that of Photo-Porst, Nurnberg.

So I sent for one: it runs to 250 pages, and has numerous illustrations, many in colour, some of them of quite outstanding quality. It is almost exclusively concerned with stills, but ciné is breaking in. Among the other papers mailed with the catalogue was a 20-page list for the current month, with many ciné cameras, including an f/2.7 Kodak 8/25 camera at 135 marks (£12). In these lists of bargains, to save repetitive descriptions, all secondhand items are characterised as A, B, or C: meaning, respectively, As new; Very well maintained; or Well maintained. They are usually offered on five clear days approval, payment 20% down, rest in ten months.

### A KNACK WITH KINKS

At this time of year, with electric wiring inevitably occupying some of one's attention, the problem of storing flexes such as lamp leads and extension leads demands thought. I refer to both twisted flexes and to VIR cable, and to lengths over ten feet or so—in fact, the sort of lengths that get tangled up unless something is done about them.

The rare de-luxe method is to keep these cables on small pivoted drums, so that in use the cable is pulled off by unrolling the drum and after use is wound up again. This method

obviates putting any twist into the cable. A common alternative is to wind the cable up by hand on to a small card or wood frame, but the disadvantage is that it is often partly drawn off by pulling over the end, thus imparting twist. This twist has two bad effects: it causes ravelling up of the cable, and it may be concentrated at the plug or socket, with attendant risk of a short or a break where it enters the plug.

A useful and less harmful alternative to this scheme is to connect the plug into the socket after use, in the case of extension leads, and then to double and re-double the resulting twin cable till it reduces to a manageable length and can be secured by a rubber band.

But one further interesting alternative makes use of a principle familiar to people who deal in textiles: you can draw the cable over the end of a wrap without putting in twist so long as the wrap is arranged in figure-8 fashion. If, therefore, you arrange a piece of wood about 9 inches long by inch wide by quarter thick, and fix a peg of wood or a metal strip about half an inch from each end, you have a device upon which you can wind cable in figure-8 fashion. For wander leads, the socket is usefully affixed to the wood; for lamps the device is bodily attached to the lamp stand. And you can whisk the cable off the two pegs and leave it happily twist-free.

### ALL WRONG, YET A TRIUMPH

I think most film enthusiasts, and certainly all admirers of Buster Keaton, will agree that one of the funniest of the classic film sequences



Filming the work of a gentleman with a knack with kinks: the Grasshopper Group, who seem resolved on getting into the headlines, at work on a shot for *Styling and Setting* techniques, on s.o.f. 16mm. production now in its final stages.





If he can't commandeer a train as Buster Keaton did (one of the train sequences in *The General* is analysed below), the amateur can at least go places with cars. They play a part in *The Gentlemen Go By* on which Dover F.S. are here seen at work.

is that in *The General* when B.K. tries to rid himself and his engine of a freight van left in front of him by the escaping Northerner spies. They have stolen "The General" and he is chasing them on "Texas" — both elegant 4-4-0's.

This sequence starts after the cannon sequence has ended with the remarkable action-packed full long shot in which the cannon, out of control and following both the engines on an S-bend, goes off at the crucial moment to score a "hit" alarmingly near the spies. Then . . .

- |   |     |
|---|-----|
| 1. T.M.S. (Spies on van roof) gesticulate to their driver to hurry.   | 145 |
| 2. T.M.S. Keaton on cowcatcher of "Texas" (whither he had hurried to dodge the cannon).   | 74  |
| 3. T.M.S. The spies disconnect their rear freight van.  | 180 |
| 4. T.M.S. (as 2). Keaton reclining nonchalantly on cowcatcher, starts as he sees . . .  | 82  |
| 5. T.S. (from his viewpoint) van on line in front.  | 64  |
| 6. T.M.S. (pan) (as 4). He hurries back towards cab.  | 124 |
| 7. T.L.S. as "Texas" slows down, cowcatcher gently bumps into the van.  | 200 |
| 8. M.S. Keaton, at his cab window, leans right out in great indignation.  | 59  |
| 9. M.S. Spies at work inside their rear van, hacking at its back wall with an axe.  | 137 |
| 10. L.S. Overlooking loop-line: Keaton pushes van on to loop, stops his engine short, dashes to points switch, which he acrobatically throws over, rushes back on to engine and drives on.                        | 484 |
| 11. T.S. (from high angle, overlooking cab and with view of track in front). Keaton occupied attending to his fire, while the van traverses the loop line and returns to the main line in front of "Texas" again. | 428 |
| 12. C.M.S. Keaton at cab window.  |     |

Puzzled. Looks over his shoulder. Ponders. 234

13. M.S. (as 9). In their van, spies heave out a timber baulk on to the track behind them. 286

14. C.M.S. Keaton, in his driving cab, is upset by a sudden steam escape, struggles and raids tool box. 336

15. L.S. The van hits timber baulk and both hurdle off the track in clouds of dust. "Texas" proceeds unhindered. 238

16. C.M.S. (as 14). Having succeeded in repairing the steam escape, Keaton returns to look out . . . 85

17. C.M.S. (as 12) . . . comes to cab window. Very puzzled. Shuts eyes. Opens, looks again. Looks over his shoulder. Gives up. 302

These seventeen shots lasts  $3\frac{1}{2}$  minutes, giving an average shot length of 200 frames = 13 seconds. Any film student who had not seen the film would, on reading this excerpt from the scenario, probably comment that the tempo was too slow, that the action was meagre for  $3\frac{1}{2}$  seconds screen time, and that the lengths of individual shots were hopelessly haphazard and unrhythmic.

#### Reaction Close-Ups All Wrong

The critic might further point out that the reaction close-ups are all wrong: the second one (17) is separated from the pay-off shot (15) by a piece of carried-over action (16); they are several times longer than advised in the text books, and moreover the second at 19 seconds is longer than the first at 15 seconds; and they are vague in composition and indeterminate in camera position — in fact, close mid-shots rather than strictly close-ups.

One might reply that extra footage was justified by the pleasant country settings and the attractive lateral camera movement in the first seven shots, which must have been filmed with considerable patience from a vehicle on a second track specially laid at an appropriate distance from the action. Also, footage is occupied by bits of by-play: studious examination of hands in (4), whirling acrobatics with the switch in (10), and the donning of a quite elegant top hat surprisingly found in the tool box in (14). Against which, one is told to get on with the story and omit irrelevant incidentals.

So there it is — most of the rules broken, but as attractive and funny a piece of screen comedy as the archives of Cinema can provide.



# At Home with the Directors

This new series lists only those films which are currently available on the three substandard gauges for hire by home users. It therefore cannot be a complete guide to the work of the directors concerned, but it is a practical one: you can plan your programmes as a survey of contrasting styles, or as illustrating the work of a particular director, in the comfortable knowledge that you can obtain the films.

By DAVID GUNSTON

## ALEXANDROV

Grigori Alexandrov was born in the Kazak area of Russia, and in his teens was a vaudeville acrobat. Then he met the young Sergei Eisenstein, with whom he entered the world of films. With cameraman Eduard Tissé he worked on Eisenstein's first film, *Strike*, and then *Battleship Potemkin*, in which he both appeared and acted as assistant director.

He reached co-director status on the next two Eisenstein films, *October* and *The General Line*, and after adventures with Eisenstein in Europe and America, launched into an independent career in Russia as a maker of gay, lively musical comedies—not a genre usually associated with the Russian cinema. These are full of action and fun, often of the slapstick variety inspired by Chaplin and Sennett. The most famous are *Jazz Comedy* (*Moscow Laughs*) (1934) and *The Circus* (1936), but Alexandrov is still very active in the Russian cinema.

**ROMANCE SENTIMENTALE** (*France*, 1930). 16MM. SOUND: 2 reels, 20 mins. (B.F.I.). An experimental film-poem made with Eisenstein during the latter's journey through Western Europe.

**VOLGA VOLGA** (*U.S.S.R.*, 1938). 16MM. SOUND: 108 mins. (Contemporary). This exuberant musical comedy has a modern theme: the rival activities of two amateur musical societies. Typical of Alexandrov's work, well-acted, with natural characterisation and good use of Russian scenery, it is optimistic in outlook and laughs mostly at the unpraiseworthy.

In addition, there are three post-war films available on 16MM. SOUND from Plato (*U.S.S.R.*, 1945-52).

**MEETING ON THE ELBE** (103 mins.). A propaganda piece describing the friendship that grows up between Soviet and Western occupying troops in a demarcated German town on the Elbe.

**SPRING.** With Lyubov Orlova and Nicolai Cherkassov. (112 mins.). This is a film of some charm and much imagination, a musical romance centred round film-making, completely contemporary in outlook and not without wit. Orlova who both sings and dances is Russia's most popular musical comedy star.



Glinka



Meeting on the Elbe.



Spring.

**GLINKA—MAN OF MUSIC.** *With dances by the Igor Moiseyev Folk Dance Ensemble. Photography by Eduard Tissé (110 mins.).* The most interesting example of his work currently available, this lavish production has had a commercial run in this country. Expansive but naive, beautifully staged if a little tedious, it has plenty of first-rate music and singing, and in parts is of considerable technical interest.

## ASQUITH

Anthony Asquith is perhaps the most youthful looking veteran in the British film industry. Born in 1902, he is the son of the first Earl of Oxford and Asquith and his brilliant wife, Margot. On leaving Oxford, he continued his studies in Hollywood and then took a prentice job with British Instructional. The cinema has been his whole life ever since. Sharing with Hitchcock the throne of British directors during the 'twenties, he successfully bridged the coming of sound and remains the most typically and hearteningly English director in the cinema. Erratic, unpredictable and sometimes uneven, he is a true film artist with a deep feeling for the medium, a gift for satirical characterisation and a tenderness free from sentimentality. Possibly his best work is still to come. Latest films: *The Young Lovers* and *Carrington V.C.*

**SHOOTING STARS** (G.B., 1927). Co-directed with A. V. Bramble. Original story and screenplay by Asquith. With Annette Benson, Brian Aherne, Donald Calthrop, Chili Bouchier. 16MM. SILENT: 7 reels, 116 mins. (B.F.I.). His first film, and a quite remarkable achievement. A sophisticated, satirical romantic drama set in a film studio, it is subtle, inventive and here and there beautifully imaginative.

Right: *The Importance of Being Earnest.*  
Below: *The Browning Version.*



**A COTTAGE ON DARTMOOR** (G.B., 1930). *With Norah Baring, Uno Henning and Hans Schlettow. 16MM. SILENT: 8 reels, 109 mins. (B.F.I.).* This drama of unrequited love and jealousy, set in Devonshire, consolidated Asquith's reputation and proved that his early brilliance was not a single flash. Hans Schlettow had appeared in *Siegfried* and *Kriemhild's Revenge* (*The Nibelungen Saga*) made by Fritz Lang, available on 9.5mm.

**THE WAY TO THE STARS** (G.B., 1945). Script by Terence Rattigan and Anatole de Grunwald, from a story by Rattigan. Poems by John Pudney. With Michael Redgrave, John Mills, Rosamund John, Douglas Montgomery, Trevor Howard, Jean Simmons. 16MM. SOUND: 12 reels, 101 mins. (G.B. Library). After many pre-war successes, among them *Tell England*, *Pygmalion* and *French Without Tears*, he reached the peak of sensitivity in this famous film of the British and American air forces in Britain. It was nostalgic and though not free from the cinema cliché, it contained much that was fresh and no little beauty, while the use of Pudney's poems was an innovation. It remains one of the best British films made during the war.

**WHILE THE SUN SHINES** (G.B., 1947). From the stage play by Terence Rattigan. With Ronald Howard, Bonar Colleano, Brenda Bruce, Margaret Rutherford, Ronald Squire. 16MM. SOUND: 9 reels, 80 mins. (A.B. Pathe). A slick screen adaptation of Rattigan's popular play about young people in wartime uniform, amusing throughout, and sometimes quite hilarious.

**THE WINSLOW BOY** (G.B., 1948). From the stage play by Terence Rattigan. With Robert Donat, Margaret Leighton, Sir Cedric Hardwicke, Basil Radford, Francis L. Sullivan. 16MM. SOUND: 12 reels, 127 mins. (G.B. Library). Another straightforward stage adaptation of a successful play, based on the once-famous Archer-Shee legal case, with little cinematic virtue but admirable handling of the





The Way to the Stars.

period and one or two good performances, notably by Hardwicke.

**THE BROWNING VERSION** (G.B., 1950). Script by Terence Rattigan from his own play. With Michael Redgrave, Jean Kent, Nigel Patrick, Ronald Howard. 16mm. SOUND: 10 reels, 89 mins. (G.B. Library). By far the best of Asquith's films of Rattigan plays, faithful to the original, intimate in its revelation of the central character, Crocker-Harris (Michael Redgrave), and made with consummate craftsmanship. Only the changed ending from the play (not entirely the director's responsibility, since the author himself did the screenplay) and the miscasting of Jean Kent as the embittered wife, weaken what might have been a work of perfection. At the 1951 Cannes Festival, Redgrave won the acting award and Rattigan the best screenplay prize for this film.

**THE IMPORTANCE OF BEING EARNEST** (G.B., 1951). Script by Asquith from the play by Oscar Wilde. Colour by Technicolor. With Michael Redgrave, Michael Denison, Edith Evans, Joan Greenwood, Dorothy Tutin, Margaret Rutherford. 16mm. SOUND: 10 reels, 96 mins. (G.B. Library). Asquith's first colour film, shot in only seven weeks, yet obviously carefully planned and most effectively realised. An amusing transcription of the delectable, play, helped by some good acting, particularly by Dame Edith Evans and Margaret Rutherford in roles they had already played in the theatre.

#### AUTANT-LARA

Claude Autant-Lara, now in his early fifties, has served the French cinema for more than thirty years. He studied painting in his youth and entered films as a scenic and costume designer, teaming up with Rene Clair as assistant director on *Paris Qui Dort* and *Le Voyage*



Occupe-Toi d'Amelie.

*Imagineaire*. Although he made his first film, a short, *Faits Divers*, in 1923, his most successful career as an independent filmmaker is of more recent date. His best film is *Le Diable au Corps*, with Gerard Philipe and Micheline Presle (1947), but owing to the difficult situation in the French studios he had to wait three years before making another film, *Occupe-toi d'Amelie*. He is a director of considerable intelligence and artistry, who can handle the difficult theme with tact, wit and restraint. Most recent film seen in Britain, *Le Blé en Herbe* (*Ripening Seed*), due on 16mm. sound early in 1956.

**OCCEPE-TOI D'AMELIE (KEEP AN EYE ON AMELIA)** (France, 1950). From a 1900 vaudeville burlesque by Feydeau. With Danielle Darrieux. 16mm. SOUND: 86 mins. (Archway). Reminiscent of *The Italian Straw Hat*, this is a period farce, gay and witty, directed with a nice irony and complete technical mastery.

**THE SEVEN DEADLY SINS** (France/Italy, 1951-52), various directors. 16mm. SOUND: 145 mins. (Golden). Autant-Lara directed the last (and best) sketch in this omnibus film, that dealing with *Pride*, obtaining brilliant performances from his two stars, Francoise Rosay and Michèle Morgan.

#### NEW FILM CATALOGUES

The new G.B. film catalogue for 1956—it gives details of a new service plan—contains 126 pages, profusely illustrated with stills, listing a very wide range of 16mm. films, from comedy, drama and Disney cartoons to nature, travel and religious subjects. Brief synopses and data such as running time and hire cost, accompany each feature title. A particularly interesting new section—Feature Films with Educational Value—suggests titles suitable for classroom screening. Handsomely produced in colour, admirably indexed and most elegantly presented, the catalogue costs 2s. 6d. from the G.B. Film Library, Aintree Road, Perivale, Greenford, Middlesex.

Warner Bros. 16mm. catalogue (64 pages) also well illustrated, lists a number of titles not yet released. Films are grouped according to subject, and there is an index of stars but not of titles. (2s. 6d. from Warner Bros., Warner House, 135 Wardour Street, London, W.1.)

M.G.M. have issued a 26-page supplement to their main catalogue giving details of, and stills from, latest additions—features, cartoons and shorts. (M.G.M. Pictures Ltd., Metro House, 58 St. James's Street, London, S.W.1.)



CINE CLUB NIGHT'S  
ENTERTAINMENTS

## The Night They Came

By D. LEGGETT

"Of course", said our Secretary, "you have remembered that they are visiting us tonight".

"Don't be stupid", said Lights.

Our Secretary glared over his spectacles.

"He wants to use mercury vapour with colour", said Lights, indicating a novice. "You were saying?"

"I was saying", said our Secretary stiffly, "that I was instructed to invite them for to-



night. From the way everyone is dressed, no one would think so".

"I though we were shooting", said the Cameraman, who loves unusual angles and dresses accordingly.

"Well, anyway, it's too late now", said our Sec., "They're due here any minute", and indeed they were. As he spoke, our Landlord came in and said that there was a lot outside asking for us and he hoped that we did not intend to make a party of it as . . . But at that point they entered.

The first one carried a can of film measuring some two feet across. He and our Secretary greeted each other like long lost brothers. Next came a small group who recognised our Elders with some degree of familiarity, even calling our Cameraman Harry. Nobody told them that there never had been a Harry in the club. Our Cameraman even smiled politely, acting as though he had been Harry all his life. Lastly came the body of their club, and we all started smiling at each other.

"Good evening", we said.

They nodded, still smiling, and someone spoke for them. "Are we early?" he said.

"Oh no!" said one of our more socially inclined members. "It's our Secretary. He forgot to tell us you were coming".

Our Sec. stopped being effusive with their Sec. and said hurriedly: "Nonsense! Nonsense! You must take half what these people say with a pinch of salt". He smiled winningly and we hastily pulled up the corners of our mouths again. "Now, people", he continued, "what about making our guests comfortable? We need the screen and projector, you know".

Quickly the screen was raised. We spread chairs about and rigged the projector and stand.

"Well, sit down, people", said our Sec., and they grouped themselves in one half of the room, while we clumped together in the other. A mixed company of elders and technicians clustered about our projectionist and his machine.

Within this group, light conversation broke out. Lights began with: "Not in bad condition, is it?" He is half owner of the machine we were using.

One of their party said: "It's a miracle, considering its age". We looked at him but his expression was quite serious.

We said that normally we could call on the use of an optical stripe projector but the owner was on holiday.

"I suppose he won't trust you with it", said another member of their crowd, and as they all laughed, we had to smile with them.

*Kingsway F.U. literally gets down to a comedy sequence for What Maidens Loth. If you treat it as a comedy, you have a reasonable chance of getting away with presentations of ballet by amateur artistes, but technical expertise and the closest timing are so essential to both arts that straightforward presentations are fraught with hazard.*



Our Secretary headed off further conversational innuendoes by introducing their Director, who in turn introduced the films they had brought.

"First", he said, "I must thank you on behalf of my club for your kind invitation". We mimed deprecation. "Next", he continued, "I must say a few words to introduce the main film that we have brought to-night. It is our Ten Best Entry for nineteen fifty-five". We were all expectant pleasure. "As you will see, it never made a star". He smiled broadly, so we did. "But I make no excuses. After all, it takes all sorts to make a world, and there is the consolation that you can't please all of the people all of the time". We greeted this profound remark with applause and he sat down.

"Right!" said our Projectionist. The lights were switched out, the projector switched on and we waited for the black leader to run through. A title flashed on the screen and began to judder violently.

The projectionist muttered and the machine stopped. We waited, horrified, but the stock excuse of "spliced ham sandwich" never came. Astonishingly polite, he contented himself with: "I shall have to make the bottom loop a lot bigger".

The projector was restarted, and there were no further hitches. The films, two comedies and a major epic, rolled through for over an hour. At last the lights came on. Their Director stood up—and made the first real mistake of the evening. "Well", he said, "I hope you enjoyed our little show. Now if you have any questions to ask or any criticisms to make, we will be only too glad to hear them and try to answer them".

Apparently there was an abysmal lack of interest, for no one spoke. It was our Secretary who pushed the evening along its fatal course.

To keep things moving he asked: "How long did it take to make the big film?"

"Three years", said their Director.

"You would have thought that would have merited at least one star", said Our Director.

It was their turn to look old-fashioned, and it was possibly to avoid pursuing that line of thought that their Director said: "Of course, that three years was a lot of fun. There was one amusing incident that you might like to hear about . . ." and he told us a somewhat familiar tale of unrepeatable shots being taken without any film.

At the end of this story there was another famine of questions. Again our Sec. kept things moving. "What camera did you use?" he asked.

"A Kinecam", said their Director.

"And the film?"

"H.P.3".

Our Art Bloke joined in. "Continuity isn't very strong, is it?" he said.

Their Director opened and shut his mouth

a few times before he answered that question. At last he said: "We do realise that continuity is the main film's one big weakness". He spoke carefully. "However, it has taught us useful lessons".

Now the intellectuals of the club began to take an interest. Our Budding Young Author stood up. "I do not wish", he said, "to appear carping or hypercritical, but I must establish this one small point. Perhaps I am a trifle dense, but can you tell me why the man at the beginning of the film steals a bicycle to see the girl? He has plenty of money because when he reached her hotel, he paid for the meal, then took her dancing. Could he not have used a taxi, or a bus, or even walked? He would never have landed in all that trouble then".

Given time, both parties could have waffled round that brick, but one of our wits was suddenly horribly audible as he whispered: "No theft, no film. No film? Hooray!"

The proverbial pin would have made a clatter. Our Secretary tried to patch things up, and when they left soon after we did not part on really bad terms. Nobody had said what they thought.

"Well, anyway", said our Cameraman, when the door had closed behind the last of them, "they called me Harry".

"They insulted our projector", said Lights.

"I was going to add before they came", said our Sec., "that you instructed me to accept their invitation".

"What invitation?" Suddenly we were all worried.

"Their invitation to take our magnum opus over there", said our Sec. "Honestly, you can't please some people at all".

#### Dear Pathoscope . . .

That lively magazine, *The Link*, issued by A.C.W. 9.5mm. Cine Circle No. 8, publishes in its current issue an open letter to Pathoscope which combines courtesy with constructive criticism. Here are some of the points made by the writer, W. H. Spreadbury:

The Pathe Ace with 300ft. spool attachment arm giving a continuous 20 minute programme has no rival, but the one thing that spoils it is the bulbholder. It hardly seems fair to "worry" the lamp into making electrical contact with a small strip of metal and an evasive point deep within the holder. It was not a difficult job to fit the bulb with a screw-type holder—one of a fairy light Christmas tree set with a short length of twin flex attached. "This adjustment saved me a lot of trouble and I can't help thinking that it would not have been any more expensive if you had equipped the Ace in this way."

The Pat is a reasonably priced camera and can take very good films, but in cutting out all but the bare essentials, perhaps a little too much has been left out. "When I returned my Pat to you at the end of last year you kindly fitted an idler roller above and below the camera gate which should have been there from the start and certainly improved the somewhat erratic run of the film. Even so, there is still a very likely chance of the film forming into a downward loop between the roller beneath the gate and the front inside wall. Surely a short length of metal, slightly curved about three-eighths to half-inch long, fitted immediately at the bottom of the gate and reaching to the idler roller, would prevent the film taking an unwanted detour into front corner? Perhaps the bottom roller might be replaced by a length of metal channelling compelling the film to take a direct route from the gate into the take-up half of the charger."





## Cine Quiz

If you get 40 answers right, you've done well. The lower your score, the more you'll have learnt—when you turn to the answers!

1. In the scene above from *The Woman for Joe*, Diane Cilento appears in the lions' cage. Can you suggest how the studio technicians put her there without tempting the lions too much?
2. If the correct exposure at 16 f.p.s. is  $f/8$ , what would be the correct exposure at 12 f.p.s.?
3. What are click stops?
4. What is meant by the circle of confusion?
5. If a lens is taken from a cold to a warm atmosphere, beads of moisture may be deposited on its surface. What is this effect?
6. What is a coupled exposure meter and how does it ensure that the aperture is correctly set?
7. What is the name for the distance between the nearest and furthest points which are simultaneously in focus for a given setting of the lens?
8. What is meant by a coated lens, and what is the advantage of using one?
9. What camera speed must be used to achieve true slow motion?



10. This still is an example of a certain type of lighting. What? The boy on the left is running quite fast, yet he is not blurred. Why? Both boys look as though they might be breaking one of the story filmer's first rules. Which?

11. When using a supplementary lens for very close shots, from what part of it, or of the camera, should the distance to the title card be measured?
12. What is the usual exposure when exposing Kodachrome in bright sunlight at 16 f.p.s.?
13. What is meant by colour temperature?
14. What is the difference between Monoplex and Duplex 9.5mm. film?
15. Is the approximate cost of 8mm. Kodachrome a tenth, a quarter, a third, a half or two-thirds as much as 16mm. Kodachrome?
16. How many Scheiner degrees are equivalent to one stop?
17. What are the standard reel sizes for each gauge?



18. This shot was described in the script as: M.S.  $\downarrow$ . What do 'M.S.' and sign mean?
19. What speed should silent package films usually be projected at, and why?
20. For what is an exciter lamp used?
21. For what is an inching knob used?
22. Why have sapphires been in the news lately?
23. What is the advantage of optical framing?
24. When switching the room lights on after a show, should you begin with those at the front or those at the back of the room?

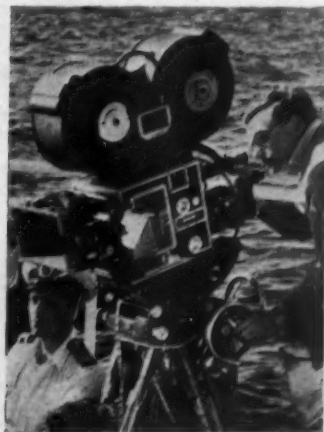
25. If you are a stickler for continuity perhaps you can spot some discrepancies in the shot opposite and the smaller picture below (from the new Ealing comedy *Touch and Go*). Look for points of detail which would almost certainly pass unnoticed on the screen.



26. The character study (right) is of a young British actress as she appeared a few years ago in David Lean's film version of *Oliver Twist*. One critic said she gave 'a well-rounded performance'. Can you name her?



27. The camera seen below has been adapted for shooting the first British film to be made in one of the new wide screen processes. Can you name the process?



(Continued on next page)



28. The two scenes above are from *The Seekers*, a film about pioneering days in New Zealand. Can you say which, if either, is a location shot and which was taken in the studio?
29. What type, or types, of sound track will the Marignan 9.5mm. sound projector reproduce?
30. In what way does a Crater plug differ from other plugs?
31. What is the formula used for determining the minimum amp. fuse required on a circuit?
32. Which type of screen (matt white, silver or glass beaded) reflects back the least light but reflects it the most evenly to all parts of the room?
33. What is the main advantage and disadvantage of using a mains voltage projector lamp?
34. Why should projectors be fitted with suppressors?
35. What is meant by the focal length of a lens?
36. What is a jump cut?
37. Precisely what does film cement do?
38. What is a take board and what the advantage of using one?
39. When making Sellotape splices, should the tape be applied to the dull or the shiny side of the film?
40. Fill in the missing line:
- |                 |   |                   |
|-----------------|---|-------------------|
| camera distance |   | lens focal length |
|                 | = |                   |
| title width     |   | .....             |
41. Why is there a need for parallax correction when filming at very close distances?
42. What are the names of the first 8mm. and 9.5mm. stripe film attachments to be made available in this country?
43. What is Tiger Tape and how is it used?
44. How does the Oliver-Synchromatic keep tape and film in step?
45. What is the standard tape speed for amateur films?
46. What is a blimp?
47. What is meant by dubbing?
48. What is Sprocket disease?
49. What apparently agricultural product is useful for dealing with under-exposed film?
50. Why do some filers plug electric heaters into their lighting circuits when filming indoors?
51. What would happen if you used a red filter with Kodachrome?



52. Director Charles Crichton takes a turn behind the camera. Could it be that he is shooting the young lady on the left, and if not, why not?

Answers on page 862

**GEORGE CUMMIN** presents his annual review of the Ten Best. The films at which he throws his darts are (in order) 'You Call Yourself Scouts,' 'The Narrow Boats,' 'The Trio in Trouble,' 'Low Tide,' 'Coming Shortly,' 'A Technical Hitch,' 'We Build Houses,' 'Pin-up Girl,' 'Timothy' and 'Mackay and Sons.'



Frame enlargement from *Low Tide*.

## IF YOU ASK MY OPINION . . .

### Call This a Weston!

*Two Scouts, who are enjoying a pleasant summer camp, Are blamed for certain misdeeds of a rather phony scamp. Some other unconvincing situations then arise, Presented photographically in most attractive guise. All credit to the meter-reader—well done, Marjie lass! (I wonder, were they using electricity or gas?)*

### They Could Hardly Be Seaisick

*Adequate photography, Interesting geography— Cruising on canals is not a thing we often see. Though a bit repetitive, Gained success competitive. Why, then, is it that it seems a trifle dull to me? Is it that the voyagers look out of place and glum And convey to me a feeling that they wish they hadn't come?*

### Of Mice and (Old) Men

*It is old, Father William, we've seen it before— The cottage, the men in possession. But then, Master William has been here of yore. P'raps that's what gives that impression. And yet I enjoyed it—the colour was nice, Though the story-line seemed a bit dicky. Especially good is your handling of mice. Groom him right and you've got a new Mickey.*

### Turn of the Tide

*When Eggs For Breakfast made the grade, the High tide was the trouble. A change to Low and—waddya know?—the Bowens scored a double. Cameraman was Father, with a little help from Mother. High tide threatened Sister, while the Low endangered Brother. But Father gets more footage now—the kids can work the trigger— A very cunning move, indeed, for in this way I figure They get a permutation—you can see it at a glance— Next year Father will be victim and they'll have a Treble Chance.*

### Trailing Ahead

*The "Trailer's" the leader for me— I'm sure that there's no room to doubt it. For everyone has to agree That there's something outstanding about it.*



From *We Build Houses*.

*For only one bit can I find no excuse— Come, come, Mr. Rose, there's one shot'll Not do. Even some of your well-known lime juice Would have helped out that empty wine-bottle.*

### Over To Me

*Overacted—more than somewhat. Overworked—the out-of-plumb shot. Overdone—the "juicy" run-to-f. Overlong—for such a dumb plot. "Technically", it's quite a dilly. The "hitch" is that it's all so silly.*

### Housey, Housey

*Of course The girl on the horse Made a pictorial comment in a manner that mere words lack. She took Just one look Then quickly rode out of the picture and never came back. So to her as well the fancy cuts and tilts remain a riddle. One chance they missed: that final gag needs a cut—right down the middle.*

### April Shower

*Amateur trichery, Ill-timed slapstickery, Cuties with sex-appeal Make up this winning reel. New slant on old idea Held out some promise here, But, then, unhappily, somebody blundered And two-fifty feet was stretched out to six hundred.*

### Last Man In

*Australian tail-enders are often hard to beat, And that was true of Timothy with innings short but sweet. Simple, brief and colourful, with nothing dragged or padded. A pity that we couldn't have a standard sound track added.*

### Odd Man Out: or Yes, We Have No Bananas

*I cannot, in the case of Mack, Adjudge success or failure. The evidence has been sent back To faraway Australure. But on the nine the verdict's in: Technique, good; stories, thin; Ideas—coming shortly?*



From *The Trio in Trouble*.

Records play—or should play—a vital part in projection. Potters Bar C.S. members (two of them seen here) scored a hit with their musical accompaniment to the Ten Best.



## Record Rendezvous

By Frederick Rawlings

Here's the first of a new feature you've asked for. It will review selected current releases of particular interest to the movie man.

When the Decca Record Co. introduced long-playing discs to this country in 1950, it was a shot in the arm which revived the whole industry. To-day, British discs are a major dollar-earning product, while in Great Britain it is estimated that 24 million records are sold annually!

With an evident artistic and commercial success behind them, the back room boys might have been excused if they had rested on their laurels. But to further bedevil the reviewer with his mounting array of equipment, 33 $\frac{1}{3}$  and 45 discs were soon followed by pre-recorded tapes which in their turn were superseded by 3-dimensional or stereosonic tapes. Now, to confuse us even further, it is whispered that yet another system of 3-dimensional recording is on the way.

This technical development in sound engineering has been made possible of course, only by the phenomenal public demand. "Hi-fi" has arrived, and in its wake there have come innumerable benefits for cine enthusiasts. The gramophone, like the amateur film, has grown up and with the advent of home recording on tape and stripe, it seems clear that an old alliance will become even closer.

### All the Way Through

Music that at one time would have been economically impossible is now available for accompanying any mood or situation. At last—although it may not always be desirable so far as the cineaste is concerned—a title can be played in its entirety without the need to turn the disc. Films with exotic settings may be fitted with authentic background music from any part of the world, and even the business of changing needles in semi-darkness is a thing of the past with the introduction of the jewel-tipped stylus!

Unfortunately, nothing is ideal in this world, and the penalty that has to be paid for the

silent surfaces and improved quality of L.P. recordings is the problem of cueing a selected passage. Although the more robust grooves of 78 discs will take crayon or similar markings without ill-effects, L.P.s are definitely not for marking! Vinyl discs are virtually unbreakable, but it should be remembered that they are far more sensitive to scratches than are the old shellac recordings, and need considerably more care than is usually allotted to gramophone records.

If any die-hard is determined to continue using 78s for accompanying his films, it would appear that his supply will soon dry up at the source. Last year, several thousand of these discs were deleted from the big combines' catalogues, and this year many more are scheduled for oblivion. Except for "pop" numbers and a few isolated items, the new issues are almost entirely microgroove recordings.

### Current Releases

In this and subsequent articles, I hope to classify some of the currently released discs into moods suitable for background accompaniment to films and also to draw attention to records that may have a special interest for the amateur film maker. Of course, the identification of a musical mood must inevitably be personal. I once played part of Respighi's *Fountains of Rome* to a small nephew of mine. To me, the music vividly portrayed sparkling water gushing from a fountain into a cloud of spray. This, of course, was exactly what the composer had in mind, but when I asked the boy what the music suggested to him, he replied: "A rocket-ship exploding in space!" All the titles quoted are orchestral unless otherwise stated, and where a version is available in more than one speed, the number will be found in the appropriate column.



You know, of course, that a licence is necessary before a record can be used at a public performance. Although record companies raise no objection to the dubbing of their products on to tape, striped film, optical

sound tracks or on to another disc—providing it is for home use only—the large commercial combines very rarely give permission for their recordings to be dubbed for public performances.

	78	45	33 $\frac{1}{2}$
<b>ETHEREAL, SUBLIME</b>			
Dance of the Blessed Spirits ( <i>Gluck</i> ) ..	—	H.M.V. 7ER5052	Nixa ULP9223
Music for Strings, Percussion and Celesta ( <i>Bartok</i> ) ( <i>1st and 3rd movements</i> ) ..	—	—	H.M.V. BLP1032
Sinfonia Antartica ( <i>Vaughan-Williams</i> )	—	—	Decca LXT2912
Prelude and Epilogue ( <i>Voices and wind effects</i> ) ..	—	—	—
<b>PASTORAL</b>			
A Passing Storm on a Summer Day ( <i>Ketelby</i> ) ..	—	—	Decca LW5115
Walk to the Paradise Garden ( <i>Delius</i> )	—	—	Decca LW5036
On Hearing the First Cuckoo in Spring ( <i>Delius</i> ) ..	Col. DX1643	—	Decca LW5036
Siegfried Idyll ( <i>Wagner</i> ) ..	H.M.V. DB6916/7	—	Decca LXT2669
<b>MAJESTIC, IMPRESSIVE</b>			
Pomp and Circumstance March No. 3 ( <i>Elgar</i> ) ..	H.M.V. DB21588	H.M.V. 7ER5039	—
Orb and Sceptre ( <i>Walton</i> ) ..	—	Col. SEL1506	Decca LW5057
Coronation March 1953 ( <i>Bax</i> ) ..	—	—	Decca LW5057
Great Gate at Kiev from Pictures at an Exhibition ( <i>Mussorgsky</i> ) ..	—	—	H.M.V. ALP1218
<b>ROMANTIC</b>			
Waltz from String Serenade ( <i>Tchaikovsky</i> ) ..	H.M.V. CA104	Phillips NBE11006	—
Mediterranean Concerto ..	H.M.V. B10342	Parlo. GEP8524	—
Under the Linden Tree ( <i>with voices</i> ) ..	Parlo. R3999	Parlo. MSP6159	—
Sweet Sixteen ( <i>Coates</i> ) ..	Parlo. R4024	Parlo. GEP8538	—
<b>ENGLISH RUSTIC</b>			
Dances from Henry VIII ( <i>German</i> ) ..	Decca K1356	Col. SED5515	Decca LW5059
Dances from Nell Gwynne ( <i>German</i> ) ..	—	—	Decca LW5059
Merrie England Selection ( <i>German</i> ) ..	H.M.V. C2196	—	—
Barwick Green ..	Parlo. R3418	—	—
Molly on the Shore ( <i>Grainger</i> ) ..	—	H.M.V. 7ER5046	—
Mock Morris ( <i>Grainger</i> ) ..	—	H.M.V. 7ER5046	—
<b>SORDID</b>			
Frankie and Johnnie ..	—	H.M.V. 7EG8129	—
Streetcar Named Desire ..	—	—	Cap. LC6542
<b>ORIENTAL</b>			
In the Mystic Land of Egypt ( <i>Ketelby</i> )	—	—	Decca LW5115
<b>MYSTERIOUS, SINISTER</b>			
Journey into Space ( <i>with effects</i> ) ..	Decca F10435	—	—
Symphonic Fantastique ( <i>Berlioz</i> )	—	—	—
March to the Scaffold ..	—	—	Decca LXT2642
<b>REFLECTIVE</b>			
Phantom Melody ( <i>Ketelby</i> ) ..	H.M.V. C1916	—	Decca LW5176
Bells across the Meadow ( <i>Ketelby</i> ) ..	—	—	Decca LW5120
Meditation ( <i>Massenet</i> ) ..	H.M.V. C2838	H.M.V. 7EP7018	Col. 33CX1130
Wiegenlied ( <i>Brahms</i> ) ..	H.M.V. B8599	H.M.V. 7EP7018	—
Claire de Lune ( <i>Debussy</i> ) ..	Col. DX1001	H.M.V. 7ER5011	H.M.V. DLP1083
Liebestraum ( <i>Liszt</i> ) ..	H.M.V. B9527	—	H.M.V. DLP1083
Evensong ( <i>Martin</i> ) ( <i>Organ</i> ) ..	Decca F10466	Decca 45-10466	—
<b>DAINTY</b>			
Gavotte ( <i>Thomas</i> ) ..	H.M.V. B4466	—	—
Danse des Sylphes ( <i>Berlioz</i> ) ..	H.M.V. C4031	Nixa 45EP750	Decca LW5176
Will-o'-the-Wisp ..	—	Nixa 45EP750	Decca LX3096

# COMIC, IMPERTINENT

Toy Tiger .. .. .	—	Cap. 45-CL14351	—
March of the Little Leadon Soldiers (Pierne) .. .. .	H.M.V. B8454	H.M.V. 7EP7019	—
Fancy Pants (Piano duet) .. .. .	Parlo. F2536	—	—
TRAGIC, POIGNANT			
Elegiac Melodies (Grieg) .. .. .	H.M.V. C2935	—	Parlo. PMC1010
Isle of the Dead (Rachmaninoff) .. .. .	—	—	Decca LXT5003
Solemn Melody (Organ) (Davies) .. .. .	Decca F10466	Decca 45-10466	—
CHILDHOOD STUDIES			
Old King Cole (Vaughan-Williams) .. .. .	—	—	Decca LW5151
BRIGHT, GAY, LIGHT-HEARTED			
Slaughter on Tenth Avenue .. .. .	H.M.V. C2884	Parlo. GEP8524	—
Genevieve (Harmonica) .. .. .	Col. DB3327	Col. SEG7685	—

According to my private Gallup Poll, Spain seems to have been one of the most popular countries for holidays this year. The record companies appear to have noticed it, too, for a crop of discs with a Spanish accent have been put on the market this autumn. For the lucky ones who have been filming there, a record made by the Zarzuela Orchestra of Madrid may be of special interest. Entitled "Fiesta in Madrid", it is full of atmosphere and just the thing for a film with a Spanish setting. (Brunswick AXTL 1077.) Another disc by the same orchestra, "Ole! Ole!" is the mixture as before. (Brunswick AXTL 1078.) Is it Spanish bull ring marches that you want? Then try "Corrida!" (Brunswick LAT 8075); on the reverse, the Madrid Bullfight Band play Bull Ring Pasodobles.

"Scandinavian Journey" is an obvious choice for a personal or short interest film with Sweden or Denmark as a background. Recorded by Tollefsen and his accordion, the small 7 inch disc carries Larsen's "Danish Rhapsody", Ottar Akre's "Norske Fantasia" and the well-known "Swedish Rhapsody". (Col. SEG3.)

After a long absence, Honneger's *Pacific 231* has returned to the gramophone catalogues.

This, of course, is a composer's attempt at portraying a visual and emotional impression of a locomotive in terms of music. Irrespective of its value as music, there is still a place for the composition in film accompaniments. It is available as a 45 on Nixa 45EP651 and 33½ on Decca LW5155. Another composition of the same genre is Mossolov's Iron Foundry from his "Symphony of Machines". Hardly a restful piece, but who has been into a quiet iron foundry?

After many years, H.M.V. and Columbia have withdrawn those two diabolical sets of sound effects. They have made handsome amends, however, with a completely new range of recordings. Space-ships, babies crying, jet aircraft, they are all represented in the catalogue which was published this year.

Children at play	2 min. 50 secs.	EP130
Cat meows		EPX147
Athletics		
Starter's gun and cheers	1 min. 25 secs.	EP175
Fairground noises	4 min. 40 secs.	EPX84
Farmyard noises	4 min. 40 secs.	EPX100
Jungle noises	3 min. 0 secs.	EP129
Street noises	3 min. 55 secs.	EPX61
Expresses passing (various)		EPX153

## Looking Ahead to Next Year's Shows

The increasing popularity of the Ten Best has brought into sharp focus the thorny problems of distribution. There are always more applications for autumn and winter bookings than we can accommodate, and we have become increasingly bothered as to how to deal in the fairest way with competing claims. Frequently, too, clubs in the same or neighbouring districts wish to show the films and all want their presentations to be the first in their area.

We have therefore decided to make priority in booking conditional on one simple, incontestable qualification: the seating capacity of the hall. We print four sets of the films: if seven applications are received for the same date, the bookings will go to the four clubs who have hired the largest halls. That seems to us fair on all counts. A large hall will invariably cost more to

hire than a small one, and the club ambitious enough to take large premises, with all the attendant problems of organisation and the need for real hard work which arise, is entitled to more sympathetic consideration than the club which is content with a modest show.

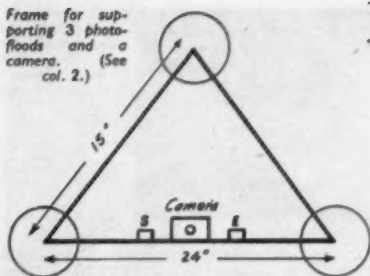
We should be sorry if clubs situated in a district where only one small hall is available should feel that they have been discriminated against, but the audience comes first, and it would be clearly inequitable for an audience of 600 to be denied the opportunity of seeing the films on a specified date because they were needed for an audience of 250. We certainly do not want to edge out the smaller shows, but it is only fair that they should be required to wait on the larger ones.

Further, we are very much con-

cerned to raise the standard of Ten Best presentations. Some of them have been a very poor advertisement for the amateur film movement. We hope that this new regulation will help to promote more ambitious showmanship and greater care in presentation—but we do want to emphasise that there is still a very real place for the small show. A well presented show given to a relatively small audience is to be preferred on all counts to a slapdash mammoth presentation. But we also feel that setting out to cater for a large audience must inevitably call for high standards.

Booking for the 1955 Ten Best will open early next year, and applicants will be asked to state the name of the hall they intend to take and its seating capacity. Minimum capacity for any single presentation of the Ten Best is 200.

Frame for supporting 3 photofloods and a camera. (See col. 2.)



# No Time to Film on Xmas Day?

DOUBLE RUN offers a way out of the difficulty

No one has much time for filming, or being filmed, on Christmas Day, yet it is an occasion that most family filers would like to record. A good way out of the difficulty is to get most, if not all, of the shooting done beforehand, with Xmas Eve providing the main part of the film. Mr. H. J. Turpin of Enfield did just this for his 150ft. Kodachrome picture *Christmas Eve* at 305.

The result is attractive largely because he worked to a plan. The story was suggested to him by the Christmas script (which he modified to suit his own requirements) in last December's *A.C.W.* The theme, a family preparing for Christmas, gave him the opportunity of securing some expressive close shots. One most effective C.U. is of father's feet on tiptoe as he stretches up to put up a decoration—and the fine C.U. of a black cat playing with a red cracker firmly establishes her as one of the family.

## More Shots Needed

But Mr. Turpin does not always succeed in placing the emphasis in the right place. There are repetitive shots of comparatively unimportant actions (e.g., father helping his two young sons into their blazers), but when, later on, one of the children hopefully replaces the empty stocking at the foot of his bed with a large carpet bag, the incident is hurried over and it is not made sufficiently obvious what is happening. Important scenes should be broken down into quite a large number of separate shots.

On the other hand, there are some fine, apparently spontaneous, shots of the children searching likely hiding places for the morrow's presents, and mother's expression as she hauls them off to bed is just right. Mr. Turpin finished the film (as did the *A.C.W.* script) with some shots of the adults having a little celebration of their own while the boys sleep, but in this particular case it was a mistake to have done so, for the major part of the film closely concerns the children; the logical ending would have come with their falling asleep. Also, in these final shots, the adults seemed uncomfortably aware of the camera, partly because the shots are held too long.

The colour photography (Kodachrome A and a Zeiss Movikon 8) is very pleasing and

the camerawork steady. Mr. Turpin explains: "I use a light triangular frame to support three photofloods in Kodaflectors and the camera. The two bottom lights are covered with muslin. The top one is usually kept uncovered. I have found this lighting very effective and easy on children who are sometimes within two feet of the camera. All lights are adjustable for direction.

## For Pre-Exposure Preparations

"On the base within easy reach of one finger of the left hand is a series/parallel switch which is most useful for pre-exposure preparations. On the other side of the camera at E is a scale of *f* numbers against distance which I found by experiment. As I use this method of lighting (having no facility for any other) exclusively I never go wrong. The only variation I make is  $\frac{1}{2}$  stop up for dark subjects and  $\frac{1}{2}$  stop down for light ones. This arrangement, however, restricts distance to a maximum of six feet with a light subject, but is quite satisfactory for a small house".

I enjoyed Mr. Turpin's "first attempt at making a film with a story". Of course, you might prefer to go on to show the children opening their presents on Christmas morning, and if you had a lighting outfit as convenient as Mr. Turpin's, you might well secure some excellent shots with comparatively little trouble.

If you want to see a first rate, ambitious Christmas film, I recommend *Yuletide Fantasy*, a 1947 I.A.C. prizewinner in Kodachrome, made by Dr. Millar Lamb and available from the I.A.C. Library. The only trouble with it is that it was made on the wrong gauge—16mm.!

## LESSONS IN FILMING, TOO!

"Three Lessons in Swimming" by E. H. Barton is the latest addition to the 8mm. section of the I.A.C. library. An 150ft. black and white film, it falls into three parts, the first introduced by the sub-title: "50 years ago". A moustachioed instructor is shown hurling one of three shivering boys, appropriately dressed in old-time bathing costumes, into a swimming bath. Despite frantic gesticulating and ham-acting from the instructor, the boy sinks and has to be rescued by the dozing bath attendant. The other two

An interior shot of Paul grinning provides a link with ...



lads seize their chance and make off. Although the treatment is far from assured, the incident comes over quite well.

Part Two shows the same scene "Some years later". This time, a younger instructor pulls a boy across the bath on the end of a rope. Unfortunately, he stops to talk, and the boy sinks. The boy is hauled out and turned upside down while the water is vigorously shaken out of him. Once more, his two companions run off. This too, is amusing, although continuity and camerawork are erratic.

The final and by far the longest sequence shows "Modern methods"—and it is here that the film falls down. The progression from land-drill to diving is admirably explained, and there are some good individual shots (e.g., of a line of children, with hands on each other's shoulders, wending their way through the water behind the instructor, and bobbing up and down together), but the sequence has none of the human interest of the earlier ones. Too much of it was filmed in L.S. Mr. Barton shows an uncertain M.L.S. of a few reluctant children hanging back after their companions have jumped in for the first time, but not only does not move in for a C.U. of them, but he never explains how they were eventually persuaded in. For all we know, they are still sitting there. Yet this could have provided him with just the contrast he needed to bring out the significance of the earlier sequences.

#### Missed Opportunities

Other opportunities for incisively contrasting then and now were also missed. Need the same bleak and unattractive setting have been used for all three sequences? An open-air bath might have suggested some of the enjoyment of learning the modern way. Certainly the film does not. I do not remember a smile anywhere, nor a single really expressive C.U. The camera wanders down a long line of children and swoops back again (a technique to be avoided) but never reveals the individuality of the children. Indeed, I almost preferred the individual attention of the old methods to the apparent ruthless assembly line efficiency of the new!

But the most unfortunate thing is the sharp contrast between the brightness of the correctly exposed earlier sequences and the gloom of the last one, due presumably to serious under-exposure. A few shots are so



... an exterior shot of Dick. At least, that was the idea. (See "My 'Clever' Shot.")

dark that they can hardly be seen. If copying is not to blame, surely they should have been removed?

Yet despite all these strictures, the film shows originality and holds the interest. It also suggests ideas for further films. For example, might not a comparison be drawn between learning to swim in a dingy overcrowded city bath, and learning in the way that Richard Jefferies described Bevis as doing in Coate Water, more than "Fifty years ago"?

One last point: the fact that *Three Lessons in Swimming* was commended in the 1955 I.A.C. competition suggests that the same standards are not being demanded of 8mm. as of 16mm. films. Certainly it is difficult to see how the judges could have been prepared to overlook camerawork so shaky and exposure so erratic.

#### MY "CLEVER" SHOT

My own films are fairly simple and unpretentious but occasionally I achieve some effect which really pleases me. The script ran:

145. C.U. Paul, in room, is pleased and grins broadly at John.

146. C.U. Dick, on bridge, grins defiantly at his captors, and is then pulled away from the camera by the boys who are holding him so that the shot becomes a M.S. He struggles to escape.

My idea was that I should bridge the jump from one location to another with similar C.U.s of grinning boys. They are grinning for different reasons, and I hoped to bring out that contrast, too. The frame enlargements show the effect achieved.

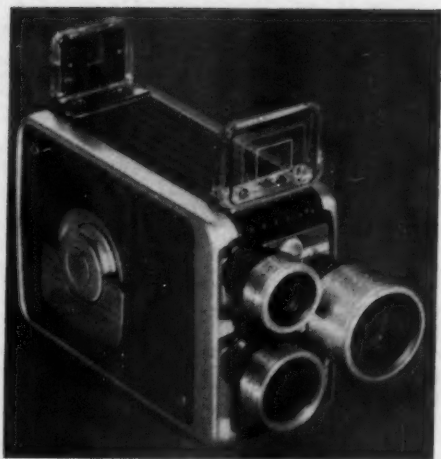
I hurried along to the Club, not over proud of the film as a whole, but enchanted with this one effect. "It's not a bad film", they said, "but you've forgotten to cut out a few dud frames of a boy grinning at you, just before he's pulled away from the camera".

\* \* \*

A COLOURFUL CIRCULAR has been sent to me from the U.S., offering "Spectacular 8mm. Color Films at \$3.00 each—then return film with 50 cents Exchange Fee and get another Color Movie of your choice." The choice is distinctly exotic. But the circular omits to mention where I am to find the dollars.

A British firm is still inviting amateurs to "Make your Films Musical Talkies". I asked for details a year ago and am still hoping to get a reply.





A big brother for the Eastman Kodak 8mm. Brownie: the Turret Brownie 8, complete with three lenses (13mm., 9mm. wide angle and 24mm. telephoto). Its remarkably competitive price—\$79.50 in the U.S.—is made possible largely by two ingenious features of the optical system. Jim Moore describes them in his report overleaf.

This was, in the very nature of things, bound to happen sooner or later. Dipping through our dossier this month, we find that what might be called the Big Three of America's amateur movie suppliers dominate the current news. These are, to present them in an objective and alphabetical order, Ansco, Bell and Howell, and the Eastman Kodak Company.

### ANSCOCHROME IN 16

From Binghamton, N.Y., the home of Ansco, comes the welcome news that Anscochrome, that company's widely-popular, high-speed, still-picture colour emulsion, will now be coated on 16mm. motion picture stock—for the present, at least, in a Daylight type only. The ASA exposure index (as you may know from your still work) is 32, more than three times as fast as all previous cine colour films. The new stock will be packaged in 50ft. magazines and 100ft. rolls.

Beside Anscochrome's obvious advantage of permitting better pictures in dimmer light, this new high-speed emulsion will make for greater depth of field because of the smaller apertures it will call for. This latter characteristic may or may not please you in your telephoto close-up shooting, depending upon whether you like or dislike a soft, out-of-focus background.

From the samples we have shot, we can report that the new Anscochrome has a wide exposure latitude and unusually high colour fidelity through the complete tonal range from brilliant highlights to deepest shadow areas. In other words, the pictures get uniformly darker as exposure is decreased, uniformly lighter as exposure is increased. *There is no shift in the colour balance.*

# Window on America

By JAMES W. MOORE

This phenomenon is referred to by Ansco engineers as "colour curve conformity". Call it what you may, Anscochrome *does* give natural, true-colour screen images, with rewarding detail in the shadow areas and an extended range into brilliant highlight colours. List prices will be \$6.95 for the 50-foot magazines, \$10.40 for the 100-foot rolls—with, of course, company processing included.

### TWO FROM BELL & HOWELL

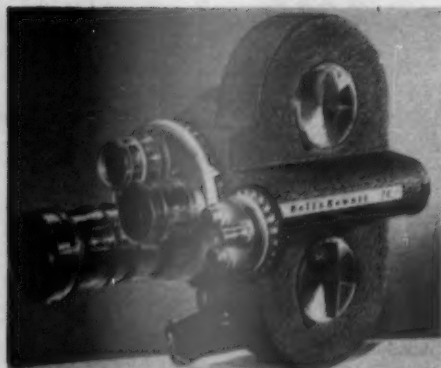
From the Bell & Howell Company (Chicago, of course) have come two new major products since I last reported to you. The first of these is the latest addition to the series of 16mm. Model-70 cameras. Known as the 70-DR, the new unit features a coupled viewfinder and lens-turret assembly. The coupling here (contrary to still camera techniques) does *not* mean that a focusing operation on the one automatically transfers this focus to the other. What it *does* mean is that, when you rotate the lens turret to position a new lens for shooting, its corresponding objective is also brought automatically into play. A neat, if not revolutionary, idea.

The new coupled turret and viewfinder feature, says B. & H., may be added to existing 70-D cameras at the factory—at, apparently, a price not yet determined. Prices for the 70-DR itself begin at \$361.50 when equipped with a 1 inch f/2.5 Comar lens; end at \$508.05 with the new 1 inch f/0.95 Angenieux objective.

Bell & Howell's second entry in the autumnal equipment sweepstakes is a new model in their optical-sound projector series. This is the Filmo-sound 385-C, which is said by the manufacturer to produce four times as much sound volume at low voltage as did any of their earlier models. This increased signal strength is created by a completely new 15 (instead of 10) watt amplifier, a new voltage regulator which holds the voltage to the photocell constant, and an 8 (instead of 6) inch speaker built into the projector's single case.

For larger audiences there is the two-case Model B-1, which generates its signals from the standard 15 watt amplifier of the Model C, but adds a separate 12 inch speaker—which may be used solo or in conjunction with the built-in 8 inch unit. And there is, finally, the Model B-3, which employs a 25 watt amplifier circuit and power speakers.





The 700R Bell and Howell's latest addition to the Model 70 cameras, features a coupled viewfinder and lens turret. When the turret is rotated to bring the selected lens into place, the appropriate viewfinder is automatically positioned to correspond. Lenses available range from 10mm. to 6in.

Just to keep the record completely clear, the new Filmosound 385 does *not*—in any one of its three models—combine magnetic sound functions with its optical sound reproduction. List prices for the 385s will be as follows: Model C, \$464.95; Model B-1, \$544.95; Model B-3, \$614.95.

#### TURRET BROWNIE 8

Eastman Kodak's 8mm. Brownie movie camera  $f/2.7$ , long known as the least expensive movie maker on the market, now has a big brother. This thirty-seventh addition to a famous photo family is the Brownie movie camera turret  $f/1.9$ , which, in support of its title, carries a 3-lens turret equipped with three suitable lenses.

These optics are a 13mm. standard objective, a 9mm. wide angle, and a 24mm. (or 2x) telephoto. All of them are of fixed-focus design, and all are rated at the speed of the standard lens— $f/1.9$ . The price of the Brownie Turret Camera, complete with its three objectives, is \$79.50, tax included. And if you think that this is a bargain, you are probably right.

This amazing economy is made possible (at least in part) by two ingenious features in the design of the camera's optical system. The first of these is the fact that not one of the three lenses carries within its barrel any form of iris diaphragm. Instead, there is mounted within the turret head (and immediately behind all three lenses) a plastic disc into which there have been incised a series of carefully graduated holes.

These "stops" on the Brownie's exposure control disc are spaced, in one-half stop progression, from the camera's maximum aperture of  $f/1.9$  to a minimum of  $f/16$ . And, since the "stop" to be used is aligned (by turning the disc) immediately behind the camera's taking-lens position, it obviously will control exposure with equal effectiveness for whichever of the three lenses is in that position.

Hence there is no need for an individual—and integral—iris diaphragm in each of these optics.

Very well. As if that economy were not enough, Eastman's engineers have also arranged to provide three-lens versatility and field coverage without actually providing three primary lenses. This seeming legerdemain is accomplished as follows:

(1) The lens elements comprising the optics of the standard 13mm. objective are mounted in a recess behind the front panel of the camera itself—not in the lens barrel, as is customary.

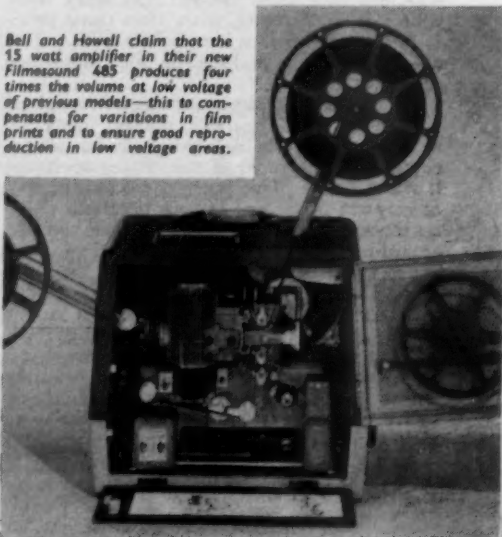
(2) This bit of design has in turn permitted Kodak to provide wide-angle and telephoto field coverage through the use of suitable accessory or converter lenses in the turret—instead of the obviously more expensive primary lenses.

#### Telephoto Conversion

In other words, when you wish wide-angle coverage of a given scene, you simply swing the 9mm. conversion lens into the taking-lens position. This brings it into combination with the permanently-installed exposure control system and the 13mm. optics—thus (as with all accessory lenses) giving it the same speed as that of the primary lens. All of which holds true, of course, with the so-called 24mm. telephoto. It is actually nothing more than a telephoto conversion lens system which, to function, has to act in concert with the 13mm. optics.

Optically, there is nothing new in altering the effective focal length of a primary lens (and thereby its coverage) by mounting a suitable converter lens temporarily in front of it. Mechanically, however, the permanent positioning of these accessory objectives in a 3-lens turret—with all of its consequent ease and accuracy of operation—is to this reporter a wholly new development in cine camera design. We think you are going to like it.

Bell and Howell claim that the 15 watt amplifier in their new Filmosound 485 produces four times the volume at low voltage of previous models—this to compensate for variations in film prints and to ensure good reproduction in low voltage areas.





## exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

### TALE OF A SWITCH

Sir,—During a recent show for the Women's Fellowship of a local church, a gremlin found his way into the motor of my newly acquired (and secondhand) Son. The machine promptly came to a dead stop amid clouds of smoke and a firework display that would have turned Guy Fawkes green with envy. In spite of throwing every switch on the projector, the bonfire blazed merrily until I could get to the point of supply—some 30ft. away and 8ft. high on the wall.

None of the house fuses had blown and I instituted rather pungent investigations in an endeavour to find out why. Of course, the key of the fusebox had been lost; but I was assured that "They're quite all right old man—we never have any trouble with them".

The projector has now been "rusticated" to Pathscope and I am told not to expect it back for two months or so. A black mark is hereby awarded to them for not fitting an absolute cut-out switch on the mains input. This (as much as two-inch nails in the fusebox) was responsible for a large amount of damage—though it would not, of course, have prevented the fault from occurring.

### Minimising Effects of Damage

To minimise the effects of possible future damage, my supply cable is now fitted with a 2 amp. three-pin fused plug. A 5 amp. fuse cartridge has been substituted for the 2 amp. cartridge (they are of identical size) since, although the Son uses less than 2 amps., there is an initial switch-on surge slightly in excess of this. With easily obtainable adaptors the 2 amp. plug can be made to fit any three-pin supply, thus affording complete protection from even the most "trouble-free" fuse boxes. Perhaps others can benefit in advance from my experience.

The reaction of my dealers to news of the calamity is not without interest. Most distressing. Of course they must return the projector to the manufacturers for me. Of course they insisted that I must have a replacement (without charge) while it was away. The repairs bill? They would meet it, of course. Surely, after dealing with them for so many years, even I must realise how jealous they were of their reputation!

The moral is perfectly clear. Choose your dealers with care but, when you have chosen, stick to them like glue and get everything from

them—even that insignificant bottle of film cement.

Best wishes (rather early) to you, your staff, and all contributors for Christmas and 1956.  
LONDON, S.W.18.

S. J. C. TINKER.

### THE QUICK . . .

Sir,—My instinct is to stand up for the labs. because they have always given me complete satisfaction, but one must agree with Mr. Sparks that it is exasperating to have to wait so long for one's films, particularly when their prompt return might have enabled one to reshoot unsatisfactory material while the opportunity still remained.

After the superb weather we have had, no doubt all the labs. are in the same boat, but miracles can be worked. I filmed a 50ft. introduction on Kodachrome for the Ten Best show to be held at Altrincham a fortnight later, and sent with it a brief note explaining the circumstances and asking if the film could be returned to me for editing before then. It came back within four days, so that it could have been in the lab's. possession for only one full day. You point out that "the developing of colour stock is a complicated process", but complicated or not, it can be done in a very short time.

If we are to have more summers like the last, will not the labs. have to take on more labour? And is there not something to be said for Kodak ceasing to include the processing charge in the price of their film so that it could be sent to other labs. to help reduce congestion and consequent delay?  
TIMPERLEY.

P. D. KNOWLSON.

### . . . AND THE MORIBUND

Sir,—E. J. Sparks is fortunate—he gets his films back in a fortnight, whereas ours are in the labs. for five to six weeks. Do you counsel us to "Have a heart . . . practise patience, etc."? I fail to understand your palsy walsy approach to a business transaction.

ADEN.

A. T. WRAY.

### RE-FRAMING THE SPECTO

Sir,—Although I no longer use 8mm., I am always interested in *Double Run's* contributions. Here truly is a stalwart champion of this excellent little gauge! I would, however, like to correct him on one point. His statement that it is necessary to re-frame the picture on the Specto projector after cleaning

the gate is true only if you unscrew the framing control to swing open the gate, but there is no need to do this. It is only necessary to press down (against the spring) and then pull down the claw withdrawal lever (if necessary on the model concerned) before swinging open the gate for cleaning.

LONDON, W.6.

T. P. HONNOR.

#### CUTTING

Sir,—May I air a grievance in your most valuable and cherished magazine? I recently purchased a splicer of well known make and found that it gave a slight overlap in the sprocket holes owing to the register pins being slightly out of alignment. I returned it to the makers, with full details of the trouble. It came back six weeks after and still made faulty splices, so in desperation I got a very fine file and filed the pins until the film seated correctly. The splicer now makes perfect splices, but why couldn't the manufacturers have done this?

RYE.

R. C. RELF.

#### AIR TO GROUND FILMING

Sir,—As a beginner at cinephotography, it is with some hesitation that I query the advice of an expert such as Philip Jenkins who states (Oct.) that, when filming the ground from the air, it is better to use a normal angle lens from a relatively low altitude than a telephoto lens from higher up. When there is a shallow layer of haze, there may be no difficulty in seeing the ground from above, but when one descends all horizontal visibility may be lost.

In Fig. 1 the church spire which it is desired to film may be visible from A because of the relative shallowness of the haze layer XC, but might be invisible from B because the layer BC is greater than XC. Generally speaking, when there is a haze layer near the surface, the higher one flies, the more one can see of the ground below, since the density (Fig. 2) which can be penetrated from H will be AV, which is the same as A<sup>1</sup> V<sup>1</sup> seen from H. Thus the range of visibility CV obtainable from A will be less than CV<sup>1</sup> from H, i.e., range increases with altitude. It would appear, therefore, that better results would be obtained by flying at a greater altitude and using a telephoto lens, as a shallower mask of haze will intervene between camera and object than would be the case at a lower level.

Finally, may I endorse *Double Run's* praise of the Specto after-sales service? I recently experienced some trouble with a Specto 500 which I bought secondhand from a dealer who had used it for hiring out to customers. The trouble was due not to the design but probably to the rough handling it had received when on hire. Nevertheless, Specto have undertaken to repair it under guarantee and return it to my home free of charge—an example of courteous service which deserves the highest praise.

EALING, W.5.

BASIL E. BONE.

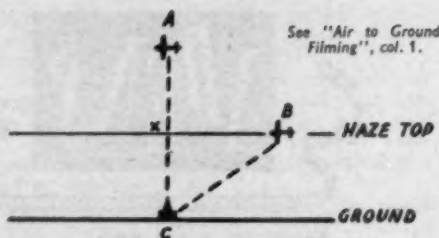


FIG. 1

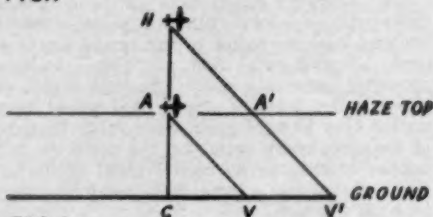


FIG. 2

#### AIR TO CHANNEL FILMING

Sir,—I have read with much pleasure Mr. Philip Jenkins' articles on filming in the air. Readers may be interested to hear that I obtained astounding results a few months ago when I filmed part of the Paris-London flight from a Viscount Air-France plane. I used a B8 camera with pink filters to minimise the blue radiations, and exposures at f/8 and f/11 were perfect, with every detail of the landscape and the Channel clear. The glass of the port holes—very clean only in parts—made no apparent difference.

CHINON (I ET L).

E. CHAPIET.

#### NASTY TO THE NORTH?

Sir,—I notice that most of the complimentary letters published in *A.C.W.* on laboratory service are from the south of England, which poses the question: are southerners more favourably treated than northerners? I am a 9.5mm. user and have never received a black and white film within five days or Kodachrome within four and a half weeks—even in winter. I have had to cancel the showing of some personal films because I could not assure the sponsors that their Kodachrome films would be returned within six weeks. No wonder many enthusiasts are going over to 8mm.—it's cheaper and quicker.

LIVERPOOL, 21.

NINE FIVER.

#### FORM ORDERLY QUEUE FOR PASSPORTS!

Sir,—Readers may be interested to know that Hong Kong is a cinematographer's El Dorado. There are no import duties in this free port, and competition between local dealers is cut-throat. It is therefore possible to buy equipment at near-factory prices. In addition, the colourful life and scenery of Hong Kong

(which you might have seen in the Hollywood film, *Soldier of Fortune*) offer unlimited possibilities.  
HONG KONG.

E. AF WETTERSTEDT.

### SERVICE

Sir,—*Double Run* comments on Specto's very efficient, and courteous, after-sales service. May I wholeheartedly endorse his statement? I am in the rather unenviable position of having to use a Specto 16mm. 500w. machine at the two extremes of mains voltage, and found that at 200v. the maximum speed was about 22 f.p.s. while at 250v. the minimum speed was about 18 f.p.s. Normally this would not have mattered but as I use a synchronised tape recorder it did. I wrote to Specto for advice and they, with no bother and without my asking, at once sent a completely new motor and rheostat, to give it a greater speed range, together with a very courteous letter apologizing for any inconvenience I might have been caused.

As a direct contrast, I was in the premises of a large photographic firm to-day when a Scandinavian visitor brought in a ciné camera which required a small repair. On being told that "repairs" were taking 2-3 months, he pointed out that it was a trivial fault and that he was here on holiday and required the camera; but this made no difference to the vague "2 or 3 months".

He told me that at home he could have had it repaired in 2 or 3 days and that a similar job he had had done in New York had been ready the same evening. I fear that he will carry away a very poor idea of British business, and it is sad to realise that that firm's attitude is all too prevalent.

Buck up, you manufacturers and retailers, and let's have more of the Specto spirit!  
NEWCASTLE-UPON-TYNE, 1. B. MARTIN SMITH.

### QUERY CORNER

Sir,—As a newcomer to the ranks of cine enthusiasts, may I say how much *A.C.W.* means to me? I turned to cine just six months ago and am the proud possessor of a National II camera and a Gem projector. Being a serving member of the Royal Navy offers a grand opportunity for the making of travel films but has the disadvantage of making one a truly lone worker. I should therefore very much like to correspond with other lone nine-fivers and later exchange films with them. I am 21, single, and live in Wrexham, N. Wales when on leave.

15 Mess, H.M.S. Carron,  
c/o G.P.O., London

E. A. B. M. JONES,  
C/MX 888514.

Sir,—I am anxious to obtain long shots of the following to complete my 16mm. film of a trip to the Bernese Oberland: Sphinx and station on Jungfraujoch; village of Lauterbrunnen with alpine peaks in background. I

Sir,—My recent experience supports your correspondents' complaints about poor service from cine dealers. I telephoned a well-known West End firm to find out whether they had in stock a P.E.C. and lamp for my L516. Their answer was in the affirmative and I arrived at the shop a few minutes later, only to be told that they did not usually stock these components but they could obtain them to order. They were unable to say how long this would take.

Calls at a number of other dealers were similarly abortive and somewhat in desperation I went to Mortimer House, the head office of G.B. Equipments. I was there treated with the utmost courtesy and consideration and was promised the P.E.C. and lamp the following day. Not only was this promise fulfilled; the goods were delivered to my office.  
ROMFORD.

NORMAN E. ROLL.

### FOOD FOR THOUGHT?

Sir,—Is there no possible chance of *A.C.W.* becoming a *weekly* publication? So far as I know, it is the only British publication which caters for the amateur movie maker, and as each new issue appears, it is doubtless digested very quickly by the fraternity, who then find themselves with another month to wait before anything of interest in print comes their way.

I hope this note will at least give you food for thought. If you publish it, you'll see what terrific applause I'll get!

EAST BARNET.

H. A. GOODWIN.

### THANKS

Sir,—I send my sincere thanks for the trouble you took in finding out details about the projector I enquired about. I must say they will come in very useful.

TOTNES.

J. PHIPPS.

should be very grateful if any reader could supply these shots and would recompense him generously.

GEOFFREY WARNES.

6 Park Avenue, Scriven,  
Knaresborough, Yorks.

Sir,—Could anyone lend me an instruction book for a pre-war Emel 3-lens turret 8mm. camera believed to be a C93 model?

J. SIMPSON.

202 Woodford Road,  
Woodford, Cheshire

Sir,—Does anyone know of a professional cinema employing back projection for Cinema-Scope and wide screen? On the face of it such a practice would appear to be detrimental to the definition owing to the extremely wide angle lenses that would have to be used. It would also be interesting to have readers' views on back projection for normal format amateur films for both public and home shows.  
LOWTON.

G. F. MAITLAND.



# A.C.W. Test Bench

## DE LUXE CINECRAFT TITLER

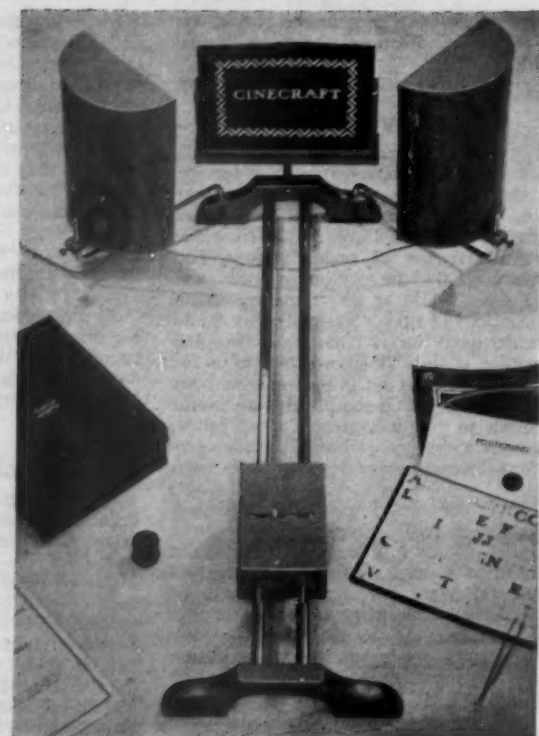
The all metal de luxe model, new addition to the range of Cinecraft titlers, is a soundly engineered, nicely finished job with an ample range of adjustments for taking any amateur cine camera. The bed of the titler consists of a pair of  $\frac{1}{2}$ in. diameter rods spaced apart on  $1\frac{1}{2}$ in. centres. These 28in. long rods are supported at each end in a thick cast aluminium foot, 9in. wide overall, giving a very firm support.

The camera carriage is a box-form aluminium casting, with mouth downwards. The rods pass through holes drilled in the carriage, which can therefore slide along them, and there is a simple locking device underneath. The carriage can be pushed right up to the title card for centring or for tracking titles, and can be brought back 22in. from it.

### Fixed Distance

Normally, however, it is set at a fixed distance for filming the 8x6in. card. Different cameras and lenses need different camera-to-title card distances, and a data sheet supplied gives the correct position of the carriage for all the popular makes of camera. Data is also provided on supplementary lenses and on exposure both for black and white and colour film.

The title card holder assembly fits into a hole in one of the end castings, and has vertical and sideways adjustment to enable the title card



to be centred with the camera lens. The camera positioning guide provided is in the form of a dummy title card with a hole punched in the exact centre. The camera carriage is slid up to it, and the title card holder adjusted vertically and horizontally until the lens is central in the guide hole. The carriage is then slid back to its standard position and the setting checked for the camera in use.

The title cards are held in two pairs of slotted pegs which can be placed  $\frac{1}{2}$ in. or 1in. apart. A normal title with letters on a black background would go in the rear slots, and a cut-out frame  $\frac{1}{2}$ in. in front of it in the middle slots.

A wipe effect can be obtained by sliding up the title card in the front slots, to reveal a second title in the next slots. The platform of the title card holder can be used to support foreground model figures, and moving

titles can readily be shot by sliding the camera carriage.

The semi-circular lamp reflectors are sturdily made of sheet steel, heavily tinned (bright) on the inside for efficient reflection. The lamp reflectors are firmly supported by shaped rods from the end foot casting, and are adjustable for angle and height, being locked with milled screws. 100 watt pearl lamps are recommended for black and white, and No. 1 Photofloods for colour film.

### Locating Camera

Correct placing of the camera on the carriage is assured by locating the camera against the raised left-hand edge of the carriage, and then fixing by the tripod screw in the long sideways slotted hole in the top of the carriage. The raised locating edge on this prevents the door being opened (at least on most cameras) so, for re-loading, the



camera must be taken off the titler; but replacement in the same position against the raised edge is so simple that this does not matter.

For the few cameras with low lens centres, a spacing block is provided. This raises the camera about an inch above the locating edge, which cannot then be used.

Our only criticism concerns a point of workmanship on the model tested. In the camera platform which should, of course, have its raised camera location edge dead parallel with the holes and hence with the bed of the titler, we noticed a very slight machining error. It would, however, only be noticeable on advancing titles, giving them a slight sideways wander as the camera is moved along the bed.

Certainly our tests—which we enjoyed making—showed the titler to be efficient and easy to use. It is nicely finished with plated rods and fittings, and glossy greenish-grey cellulose on other parts, except of course for such parts as the cross slide of the title card holder, which are very properly left unpainted. Workmanship is good, and the design quite sound.

Supplied with it are a set of the well-known Cinecraft felt letters, tweezers, cut-out masks, and black flock title cards, making it a most comprehensive outfit, which can be recommended. Price: £9 18s. 6d.

### KODASCOPE EIGHT-500 PROJECTOR

**A** novel feature of this excellent new Kodascope is that it is built into its case, a smart, modern job finished in leather cloth with fine check design and brown plastic bands, and sprung leather carrying handle to match. The whole weighs 17 lb. and measures 8½ in. wide by 14 in. high by 11½ in. from front to back. There are ventilating grills in back and base, and the base has four domed rubber pads, the front two being

adjustable by unscrewing for tilting.

The projector is built round a large mechanism plate, which is approximately flush with the joint in the case. This is finished a smooth glossy pale brown, the protruding lamp-house cover and gate and lens mount being wrinkle finished in slightly deeper brown, the whole looking very neat.

All exposed metallic parts are in aluminium or chrome finish. The mechanism plate is supported in the case by three resilient rubber mountings: the top one is a screw which, on being undone, permits the plate to be tilted outwards and then lifted off two pins.

#### 400ft. Spools

The spool spindles have spring-wire retaining clips and will accommodate 400ft. spools. The sprockets have twelve teeth: the upper sprocket has two and the lower three fixed guide pins: threading is conventional. The chromium-plated pressure plate hinges on a pin and opens amply for loading, adequately for cleaning.

It is sprung by a single leaf spring, and is very positively located against two embossed shoulders in the fixed gate channel, which also is chrome plated and highly polished. It

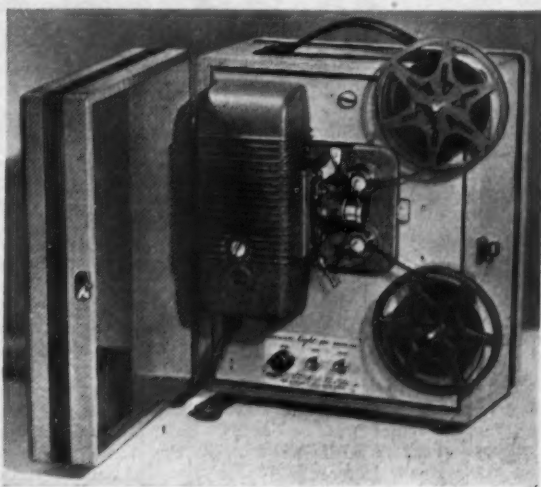
is a pity that the pressure plate can only be removed by unscrewing the hinge pin—a tricky job and clearly not intended to be undertaken more often than once a year or so.

#### Single Claw

The knurled inching knob is one inch in diameter: it protrudes partly through the mechanism plate in front of the lens, and is operated by an upwards movement of the thumb. The single claw is sprung, but it is preferable to locate it in the sprocket hole at threading. We prefer a double claw, though it must be admitted that it is scarcely necessary with 8mm. except where aged library films are being shown.

Framing is by a lever under the gate which displaces the claw pivot point and therefore does not affect the centring of the image on the screen. Focusing is by a small lever on the lens, which rotates it and thus advances or retracts it via a sprung pin locating in a helical groove in the lens barrel.

The two switches and speed control are conveniently located below the lamphouse cover. The lamp switch is operative only when the motor switch is on. The speed control is by rheostat, giving a



range from about 10 to 20 frames per second: but an opaque safety shutter swings clear and permits the light to reach the gate only at about 14 frames per second.

**ELECTRICS.** The machine has a 110 volt motor and takes a 115 volt 500 watt standard class A1/7 32mm. pre-focus cap lamp. Resistances for lamp and motor are housed in the exhaust duct of the blower. Tappings for 110/120, 200/210, 220/230 and 240/250 volts can be selected by removing the lamphouse cover and suitably adjusting a screwed plug.

Mains connection is by six feet of heavy rubber-insulated three-core cable, with special recommendation to use a three-pin plug—a good point. But then one expects such standards of safety and quality from Kodak. The standards experts in the electrical industry will note with interest that Kodak do not supply a mains plug because so many different sockets are in use in the homes of to-day.

The cable is stored by pushing it into the compartment behind the mechanism plate through a large insulated eyelet—a neat idea. Lamp changing is easy: you lift up an inner flap within the main, die-cast, finned lamphouse cover. The circuit is simple and accessible behind the mechanism plate, and a good suppressor is fitted, so there is no interference with TV or radio.

**ILLUMINATION.** This is exceptionally good: the optics are very compact, the distance from lamp filament to gate being less than 2½ inches. The double condenser, mirror, and lampholder are all adjustable for optimum setting. The three-bladed disc shutter gives about 75% transmission. The 1 inch f/1.6 coated Ektanon lens takes full advantage of the other features and gives a brilliant picture.

**MECHANISM.** This is simple, excellently made, and runs so quietly that the chief noise is the whisper of the effectively baffled cooling air from the

blower. The motor is mounted parallel with the projection axis, and carries the pulley which drives (by rubber belt, in ratio 1:4) the combined pulley and shutter. The motor shaft also carries the large but light fan or blower.

The mainshaft carries—reading from the lamp end—the safety shutter, the combined pulley and 3-bladed shutter, the retracting cam, claw stroke cam, worm gear, and inching knob. It runs in two generous oil-retaining bearings. The worm drives two large bronze gears, giving the 12:1 reduction required from claw shaft which runs at one rev. per frame to sprockets which pass twelve frames per rev.

### Spring Controlled

The claw lever is operated by the two cams through a plastic peg and the return stroke is spring-controlled. The two sprocket shafts carry dog clutches connecting them to pulleys also on the shafts: the upper one a large pulley connected by rubber belt to top spool spindle for rewinding, the lower one a small pulley connected by spring cord to lower spool spindle for take-up.

A tilting bar with pins engages these pulleys in such a way that either one or the other of the dog clutches must be engaged, for projection or rewinding: and, rather neatly, the selection is by a slider situated over the gate channel, so that in the rewinding position the slider is right in the way of the top loop.

**MAINTENANCE.** The arrangement of this machine makes for very good accessibility except for two points: the pressure plate and the far less important detail that to renew the main driving belt means taking down either the motor or the blower and part of its housing. The motor is simply mounted on four resilient rubber bushes, but the grub screws securing pulleys, etc., are of the female hexagon Allen type, and housing screws

are of the Phillips type, needing a special tool, instead of screwdriver-slotted.

Against this, such screws are now very common in the radio and the instrumentation industries, and the man capable of doing adjustments which involve moving these screws is likely to have the tools by him.

A bottle of light oil is provided, and oiling advised after every two hours total running time—one drop to each of the four marked oil-holes, these serving the two spool spindles, the claw stroke cam and the top sprocket-gear (the latter two by wicks). Oil reaching the top sprocket gear will, of course, also reach the worm and the lower gear. The motor bearings are oiled and felt-packed: one drop of oil through the hole revealing the felt should suffice for a year's running at least.

**PERFORMANCE.** The machine handles very well and all controls are well and conveniently placed. The screened picture was rock-steady, and the shutter of three equal blades ensures freedom from any trace of flicker at 16 frames per second. The machine is "noticeably quiet". The brilliant picture is of top 8mm. quality. A minor trouble with the model under test was condensation of moisture droplets in the gate in a position visible on the screen.

### Rewinding

Rewinding is exceptionally satisfactory. Any feeling that the large mechanism plate gets in the way is at once dispelled on handling the projector. The generally high level of performance is contributed to by high quality manufacture and admirable finish throughout.

But the instruction book is a disappointment. Some of the illustrations are poor, and the ill effect is worsened by queer-shaped arrows indicating the various features. One figure shows the lamphouse interior twice, the two pictures arranged side by side in such

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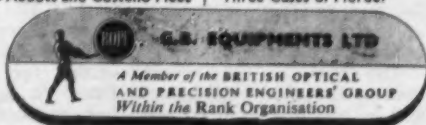
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a way that the projector seems to have acquired twin lamp-houses. The text is also rather uncontrolled, and writing down to the ignorant novice is suggested by such terms as "before attempting to plug in". What is wrong with "before plugging in"?

The three exhortations not to switch on the lamp unless the machine is running up to speed seem excessive when there is a safety shutter fitted. But the technical information is first class, and there is sound practical advice in the booklet's sixteen pages.

We can confidently recommend this machine as a first class performer. Price, with lamp, £41 17s.

### 16mm. G.I.C. CAMERA

For years amateurs have been asking for a new, simple 16mm. camera. The demand has now been partially met by the re-appearance of the G.I.C., offered in a slightly modified and improved form by a new French company. Very compact, with 50ft. spool loading, single taking speed, and one inch  $f/1.9$  focusing Berthiot Cinor lens in standard interchangeable mount, it weighs under 3 lb., and measures 6½ in. high by 2½ in. wide by 4 in. long over lens mounting flange, or 5½ in. over the standard lens.

It is in two-tone silver-grey enamel finish, with knobs and screws either plated or natural aluminium finish. The external corners are well radiused and also in natural metallic finish. One die-casting makes up the body, and another the flat lid. The neatness and robustness of the styling are achieved somewhat at the expense of comfort in handling: the rims of body and lid extend beyond the contour of the body, so that the base is not necessarily flat and handling is inclined to be uncomfortable, as the inside rim edges are sharp.

The back of the camera houses the finder eye-piece and a useful exposure table for films of speed 28\*

Scheiner. The right side has a neat folding winding key in an aluminium recess: it remains stationary as the camera runs. There is also the maker's label incorporating two ½ in. dia. holes through which is read footage, in feet and metres. On the camera front is the ½ in. dia. operating button, centrally screwed for cable release, the finder window about ½ in. wide and recessed ½ in., and the black anodized aluminium lens mounting flange, with standard type C thread.

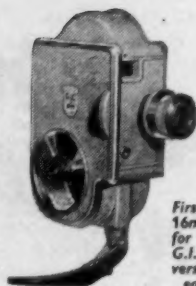
The lid is plain except for two 1 in. dia. knurled knobs: these screw on to the spool spindles, and on unscrewing them and removing the flat lid, one sees the neat interior: silver-grey sides, matt black mechanism plate, and bright chrome plated spindles, sprocket guides and gate.

The footage is indicated by a lever sprung against the supply spool. Depressing a plunger over the single 6-tooth sprocket releases two small leaf springs which free the two curved sprocket guides and permit threading. The pressure-plate is only one inch long: it is readily removable, and is retained by a twin-coiled wire spring. The single claw makes a simple up-and-down movement without retraction, but is chamfered at the back and lightly sprung so as to disengage at the return stroke.

### Disc Shutter

A small chamfered point protrudes about 1/100 inch into the gate channel on the claw side at the entry end, presumably to counteract any possible tendency of the film to drift backwards. The shutter is of the disc type, with an open sector of about 160 degrees, giving an exposure of about 1/35 of a second per frame. The general standards of manufacture and finish were good in the model tested except for traces of swarf found in gate and on mechanism plate.

Loading is simple but not



First new simple 16mm. camera for years: the G.I.C., a modified version of an earlier model.

as quick as it might be on account of the limited space. We feel that the laudable desire to make the camera compact has resulted in too much crowding: the clearances between sprocket and gate and sprocket and spool are respectively 3/16 and 1/16 of an inch, and both the loops ride inside the cheeks of the spools. These things in no way affect the performance, but they do increase the likelihood of faulty loading due to poor accessibility.

### Light Trapping

Light trapping depends on a single recess, but the securing of the lid by the two captive screws is satisfyingly positive. The starting button is well placed, but too strongly sprung and rather too small in diameter: after even a two-second shot the finger is quite deeply marked. The spring motor runs sweetly and exposes for 35 seconds before starting to lose speed, but it makes a rather disconcerting high-pitched whine. A standard ½ in. Whit. tripod bush is fitted in the base, rather in front of the centre of gravity.

The lens is of the improved Cinor B series, bloomed, deeply hooded with screwed lens cap (so screwed fittings can be applied) which does not rotate during focusing. The front scale for focusing is to 2 feet, the back scale for aperture has click stops from  $f/1.9$  to  $f/22$ , with very good spacing— $f/22$  is over an eighth of an inch beyond  $f/16$ .



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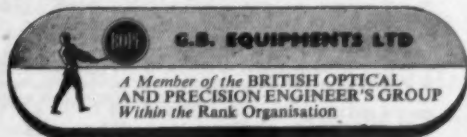
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The finder is neat and clear, and indicates both the field of a 3in. lens by an engraved rectangle and the limits of the field when shooting at 30 inches, when parallax operates, but there is no provision for indicating the field of a wide-angle lens—an omission to be regretted in a camera with a lens from the firm which supplies both the Hyper Cinor and the currently widest-angled 16mm. lens now available.

The GIC camera is as simple as can be, clearly intended for the beginner or for odd jobs. We would have preferred to see either a 15mm. or at least a 20mm. focal length lens fitted as standard but one salutes the enterprise of the manufacturers in supplying a fixed speed camera set at either 16 f.p.s. or 24 f.p.s. to order. The instruc-

tions provided are clear and adequate. The camera can be used with wrist-strap or in its ever-ready case at choice.

Results were on the whole good. There was a hint of unsteadiness, shown as frame-line wander, which may have been due to the pressure plate, which is shorter than we like. It is unfortunate that the gate aperture is larger than the frame size, thus giving a pale, instead of a black line between frames. Also, the frame line is not, as it should be, precisely central with the sprocket holes. First frames were hardly distinguishable as more exposed than the rest.

Light trapping was faulty: some stray light entered in the vicinity of the top loop, and this resulted in the fifth and sixth frame at the start of every shot being very pale due to fogging, the extent varying

with the time elapsing between shots and with the brilliance of shooting conditions, being—for example, barely discernible when titling.

The lens performed admirably as regards definition and contrast, but gave a pale central area to some shots taken against the light and even with three-quarter back lighting. The viewfinder was reasonably accurate, but appeared in mid shots slightly to favour the lower part of the subject. A still, shot at 30in. and lined up as best we could with the parallax indicators, had its top  $\frac{1}{4}$ in. and about an inch at its right side cut off.

This camera undoubtedly fills a noticeable gap in the range of available new apparatus, subject to the few causes of criticism mentioned above. Price £65, incl. P.T.; leather E.R. case, £4 3s. 5d.

## Newsreel

presenting news and views from club and lone worker

THIS MONTH "NEWS FROM THE SOCIETIES" appears under a new title, the change in name presaging a change of policy. From now on this feature will be open to lone workers as well as clubs. Items of general interest to the amateur film movement will also be admitted. Whoever you are, wherever you are, so long as you make films, we want to hear from you—always providing, of course, that you have something lively and interesting to tell us.

In broadening our scope, we must of necessity set a higher standard of news-worthiness. So if your notes are to qualify for publication, they must contain something to catch the eyes and hold the interest of our thousands of readers.

If you are announcing a new production, tell us what it is about, why the subject appeals to you and how you intend to treat it. If any technical novelties are involved, let us know about those, too, and don't forget the personalities in your unit. Mere humdrum details of gauge and footage are of no interest to anyone not concerned in the production.

Facts about your fancy, your views on anything cinematic, your criticisms of this and that: those are what we want. And we want stills, too—a portrait of yourself will be welcome if you haven't any production stills.

Unusual adventures during the making of a film, controversy at club meetings, problems attendant on working on your own . . . all this

makes good reading, but who can get excited over a bare statement that shooting is proceeding according to plan, or that Mr. Smith entertained members with a screening of his unspecified personal travel films?

In short, we ask you to help us make "Newsreel" a worthy finale to A.C.W.'s monthly programme of information and entertainment.

## Commonwealth Calling

INTEREST IN AMATEUR FILM MAKING is going apace in the Commonwealth, judging from the ever increasing number of club magazines and newsletters that reach this office. Many of them are extremely well produced and all breathe the spirit of enthusiasm.

From the Australian Amateur Cine Society comes a preliminary announcement of a combined veteran car club and cine club film outing. As reported in *Movie News*, this must surely have been a rugged expedition. From a description of the location and instructions how to get there (by way of an unsurfaced road), the writer goes on to tell members "This is important. In deference to local residents it is requested that no fires be lit in the area as some of the local residents have had frightening and fearful experiences of being 'burnt out'."

The object of the exercise is to take shots for a film, *Brown's Road*, set in 1914. Anyone who goes along for the ride is apparently expected to take part as an extra. The Secretary is not too particular about costume: "members and their friends are invited to adopt some small item of dress which would be in keeping with the period. It would be helpful and sufficient if ladies wore, say, silk scarves or the like around their hats under their chin and if gentlemen appeared in bowler hats or straw boaters and bow ties. But no moustaches or beards unless they are the real thing."

Then follow some crisp orders: "Be there early. Bring your script. Bring a step ladder if you can, as some

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of the scenes require to be shot from a raised position. Do not wear your best clothes. Finally—this is very important—all present on location will be under the direction of Charlie Stratford and his marshalling assistant, Fred Combs. We dare say that Messrs. Stratford and Combs had their hands full.

That old bogey, film judging, raises its venerable and unprepossessing head again in the Australian 9.5mm. *Movie Club's* journal, *Infinity*. Three pages are devoted to telling judges just what they can look for in competition judging and how many points they should award under each heading and sub-heading. Even "audience appeal" has six classifications. The Editor of *A.C.C. Screen*, journal of the Johannesburg A.C.C. deals with the same topic. We commend his forthright observations to our Australian readers:

"It's obviously about time the A.C.C. had an Oscar to award for films of unusual entertainment value. Had we had one last month it would assuredly have gone to one of the newest of our rookies, Dr. R. Campbell Begg, for his film, *The Headhunters of Borneo*. On the other hand, had this film been rated on one of our new rating forms, it must equally assuredly have got nought out of ten for almost everything. It illustrated just about every fault in the book. All of which goes to show that technical excellence isn't everything. Skill in film making can often be achieved: inspiration, alas, is not ours to command.

"If there is a lesson to be learned from this film, it is that we have striven too hard after technical excellence as a substitute for entertainment. This trend is not confined to the A.C.C.—the professionals are equally guilty. A characteristic of most modern films is a steady rise in technical quality coupled with an equally steady decline in entertainment. When inspiration fails, the only thing to do is to bring on 3-D, or stereophonic sound, or a wider screen. It can't be long now before all films will look as though they've been shot through the slot of a letterbox.

"There doesn't seem any way out. All we can do in the meantime is to salute once again *The Headhunters of Borneo*, and to commend to our own enthusiastic film producers the shining example of Dr. Campbell Begg, with his crazy titles, his racy commentary and his wobbly camera."

The Queensland Amateur Cine Society recently set a new marathon record when they finished showing the Australian Ten Best on fifteen consecutive nights. To cap it all, the Club's meeting fell on the 16th night. Their own comment: "How crazy can you be? Cine widows please don't answer that question!"

There are reports, too, of a number of film and script competitions starting up in New Zealand. And for intending entrants who are anxious to compare their work with the best from overseas, the A.C.W. Ten Best of 1952 were recently screened in Dunedin, and in Auckland the Auckland 8mm. Movie Club showed a selection of prize winners loaned by the Photographic Society of America.

## Home Front

Typical reaction to the 1954 Ten Best programme comes from Newcastle and District Amateur Cinematographers' Association. Secretary George Cummin, whose verdict in verse appears elsewhere in this issue, says: "A very popular show and easily the best photographically you have ever sent out. I feel we will find it easier to sell tickets for our next public show."

Kingston and District Cine Club report full houses for their three presentations and that everyone enjoyed the programme. But the title, *A Technical Hitch*, caused some embarrassment to the Chairman. After making apologies for a real technical hitch which occurred during the afternoon performance, he had to explain that he was not apologising for the film.

Ray Amateur Cine Group in Altrincham, Cheshire are just relaxing after their first Ten Best show. The demand for tickets was so great that dealers were asked to withdraw the posters a week before the opening night.

Meridian Film Unit also had good attendances on both nights. An audience poll designed to find out which films were most popular brought the following results: *Coming Shortly*, 32%; *Low Tide*, 19%; *The Trio in Trouble*, 19%; *Timothy*, 15%; *The Narrow Boat*, 11%; *Pin-up Girl*, 3%; *We Build Houses*, 1%; *You Call Yourself Scouts*, 1%; *A Technical Hitch*, nil.

Lone worker Roger Burgess of Waltham, near Nantwich, has turned himself into a cine club. He writes: "I have adopted the name, *Two Poplars Films*, to cover the work I do. This term in Oxford (I am up at New College) I made a 300ft. 9.5mm. black and white comedy

called *Young Man's Fancy*. I wrote and directed it myself, with two friends playing the leading parts." The story concerns a tall, handsome but mysterious man who is punting an attractive girl along the River Cherwell in Oxford, on a warm summer's afternoon. The girl is enjoying it greatly and imagines in a daydream sequence a proposal, followed by wedding bells. But the real outcome is quite different. The film was planned as a silent production, but Mr. Burgess has now decided to record on disc an ironic commentary on the action by the man and an original music score.

Highlight of the Grasshopper Group's second programme of experimental and cartoon films was Lindsay Anderson's introduction to his film, *O Dreamland*. Anderson is one of the very few film critics to have switched over to production with any success. He was one of the young men from Oxford who founded the highbrow quarterly, *Sequence*, soon after the war; later they modernised the opinions of *Sight and Sound*, introducing the vogue which now permits intellectuals openly to admire Westerns and musicals.

Anderson's first professional film, *Thursday's Children*, won an Academy Award as the best documentary short of 1954 and will shortly be released by M.G.M. on 16mm. *O Dreamland* is one of his earlier pictures. Made on a shoestring budget, it is a devastating observation of people who take their pleasures sadly in the mechanised paradise of the amusement arcade. In introducing it, however, the producer blandly asserted that it was "just an ordinary little film of what I did and saw at the seaside, the sort of thing we all make from time to time."

## Pictures and Scots

Frank M. Marshall contributes an interesting account of "The Amateur Movement in Scotland" in the booklet, "21 Years of the Scottish Film Council", recently issued to mark the S.F.C.'s majority, and offers some interesting figures. At least six Scottish professional producers, he points out, gained their early experience in amateur film units. Five films started off the Scottish Amateur Film Festival in 1934. Three of them were by members of the Meteor Film Producing Society, of Glasgow, which came into being in 1932 ("the organised amateur film movement in Scotland may be said to have begun with the formation of this group"). Victor Saville was invited to judge them and all five were shown at a public performance in the Lyric Theatre. Since 1937, when the entry had risen to 53 films, the S.F.C. took over the organisation of the Festival, the original members of Meteor acting on the committee for some years.

"Oldest and largest active club in Scotland is the Edinburgh C.S., founded in 1936, and having the distinction of owning its own cinema and club rooms". More than twenty films have been made by teachers for school use. "It is estimated that in Scotland there are some 200 people actively interested in the production of amateur films, as distinct from the very much larger number who use cine cameras for personal records and amusement". Presumably this estimate was arrived at by totalling the numbers of film makers who have entered for the Festival or have had contact with the S.F.C. and its associated bodies.

"Even this small number", continues Mr. Marshall, "compares favourably with the position in the South, and what the Scots lack in numbers they make good by enthusiasm". Amateur film statistics are seldom firm, but in this comment on enthusiasm compensating for numbers, Mr. Marshall does no more than make a statement of plain fact which few would challenge. The Scots are keen and have every reason to be proud of their achievements.

## Club Round-Up

**Ace Movies.** Now the holiday season is over and the long winter evenings approach, the Secretary of this group wishes to stress the great importance of "careful editing and to spur on all other film makers to get out their little editing benches and start editing like mad. This may stop them sending Kodachrome to Kodak for processing. Kodak may then be able to decrease the time taken to process from 21 days to the more normal 7 or less and Ace Movies get on photographing *Sakura*. Having to wait 3 weeks for rushes(?) tends to get even the spacious A.M. studios cluttered up with used sets and props which the highly trained Ace specialists are understandably reluctant to do away with pending the rushes(?) being passed okay by hon. director.



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**A.C.W. 9.5mm.** Cine Circle No. 8 sent a film of their first outdoor meeting at Lewes to Mr. J. E. Threadgill of Lexington, Tennessee, U.S.A. In return he has sent over a quantity of 8mm. Kodachrome stock which members have undertaken to use on his behalf in making a film of the town and its surroundings. (Sec., S. A. Munt, 3 Keere Street, Lewes, Sussex.)

**Ardleigh House Cine Group.** *Close Your Right Eye* is nearing completion and only three major sequences remain to be filmed. To meet the larger numbers interested in production, two films are being planned to be made concurrently: one on 8mm. and one on 9.5mm. Meanwhile 16mm. technical fiends are working separately on an experimental lip sync. short with a Victor Sound Stripe projector and a converted electrically-driven Ensign Autokinecam. (Secretary, Mrs. K. M. Gillam, 2 Parkstone Avenue, Hornchurch, Essex.)

**Bollingbroke C.C.** has moved into new premises at the Services Rendered Club at North Side, Wandsworth Common. Meetings are still held every Thursday at 8 p.m. (Secretary, F. J. Gent, 5 Bewick Street, Silverthorne Road, Battersea, S.W.8.)

**Bristol A.C.S.** did not see the Federation's postal programme of 1954 award winners on 4th Oct. as planned. The films did not arrive until the next day. Film librarians might be interested to learn that they were sent from Edinburgh by registered express post on a Saturday morning and did not reach the Society until the Wednesday. Luckily, the programme secretary was able to fill the gap from the club's own library of members' films. Feature of the evening was a childrens camp film, *Holiday for a Hundred*, which the producer feels confident will not win the £500 prize in the I.T.A. contest. (Sec., E. J. Worsell, 39 Footshill Road, Hanham, Bristol.)

**Central A.C.C.** recently screened Pathescope's 9.5mm. winners. Voted best was *Housewife's Choice*. (Sec., H. J. Ealing, 17 Hazlehurst Road, Castle Bromwich, near Birmingham.)

**Dundee C.S.** wish to remind local amateurs that there is still time to enter the "Five Minute Film" competition—closing date 30th Nov. Full details from the Secretary, W. S. McCulloch, 11 Margaret Crescent, Broughty Ferry.

**Edinburgh C.S.** have issued a printed programme, giving details of their meetings up to 27th April, 1956. It is well supported by local advertisers. (Sec., A. Butler, c/o Burt, 22 Lauriston Place, Edinburgh.)

**Grasshopper Group.** Apart from *O Dreamland* (reported p.848), the group's second film programme included *Listen to Britain*, *Giddy Yip*, *Mesha of the Afternoon*, *Enterprise*, *Magic Canvas*, *Pen Point Percussion* and *Dots and Loops*. Several guests from Streatham F.S. attended the programme, and brought with them a film of the pool of London, shot in 24 hours on 200ft. of film as an exercise. This was admired even by those in the Group who detest the idea of imposing any kind of artificial restriction on production time or methods—though they were quick to point out that if it was good under those conditions, it could have been still better had the unit enjoyed more freedom.

Biggest surprise of the evening, though, were two delightful shorts by Stuart Wynn Jones, a new member. *Oodles of Doodles* and *Linden Lea* are both a series of beautifully painted dissolves set to discs, and each has charm, wit and originality. The B.F.I. have already expressed great interest in member Bob Godfrey's *Watch the Birdie*, which is now being given a fresh track, and it is hoped that the Institute will also consider these two shorts for their amateur film collection.

The next Group show will be on 3rd Dec., and *Two Bagatelles*, *Joie de Vivre*, *La-Haut Sur Ces Montagnes* and *C'est L'Avenir* will be among the films screened. But at the moment no one is quite sure where the meeting will be held. The habit of changing accommodation with every show has led one member to suggest that the Grasshoppers be re-christened Nomads! But by the time this appears in print, the problem will certainly have been settled. Full programme details can be obtained from Derek Hill, 11 Woburn Court, Bernard Street, W.C.2. and Group membership particulars from Mrs. K. Clark, 1 Maude Crescent, Watford, Herts.

**High Range A.C.S.** One member has just completed a story film depicting the adventures of a one rupee note

during 24 hours on a tea estate. It may be a hackneyed theme but it provides a useful framework into which can be fitted many interesting scenes of native life. (Sec., J. N. Inglis, Rajmally Estate, Munnar P.O., High Range, Travancore, South India.)

**High Wycombe F.S.** have completed exterior shooting on a melodrama, as yet untitled, about grass track racing. Newsreel shots of actual racing are being intercut with staged action, and members of the local motor cycling club are doubling for the leading actors in some of the more dangerous scenes. In a series of winter film shows each member is to be allowed up to £5 to book a programme—amateur or professional—representing his or her personal choice. This month Peter Lay presents his selection from the Bedford Viewing session: *Tell Me if it Hurts*, *The Dragon of Cracoe*, *Just the Ticket* and (for the technicians) *Carbon Arc Projection*. (Sec., K. Eaton, 2 Chapel Lane, High Wycombe.)

**Jewish H.F.S.** At a recent meeting David Kossoff spoke informally on film acting. He gave many amusing impressions, including his first interview for a screen test, and his very first day "on the floor". His audience enjoyed his comic descriptions of the hazards of film-making, but he also offered a considered tribute to the technical skill and understanding of the directors and crews with whom he has worked. The climax of his talk came with his description of the presentation of his British Academy Award—given for his performance in *The Young Lovers*. (The most promising newcomer to British Films.) The Society meets fortnightly at the Ben Ori Gallery, 14 Portman Street, W.1. under the chairmanship of Irving Panerman. Members are engaged in a preliminary survey before making a short film on London's coffee houses.

**Kingsway F.U.** A title has now been found for the Paris group's production—*The Turn of the Tide*—and members hope that it will be prophetic since progress so far has been disappointing, partly because of weather troubles. It may cheer them up to know that it was a film of the same name that started Mr. J. Arthur Rank on his film career in the thirties. (Sec., J. M. Anderson, 14 Chase Hill, Enfield, Middx.)

**Leeds C.C.** A film of local interest, *Flowers for Leeds*, was shown in the Town Hall on the occasion of the prize-giving for the Flowers for Leeds Competition. The Lord Mayor presented the prizes and an audience of 1,200 attended. (Sec., C. Yesson, 18 Henconner Avenue, Leeds 7.)

**New York City 8mm. M.P.C.** Despite a hurricane warning, twelve hardy members and six visitors braved the elements to enjoy the first meeting of the winter season. They saw an early film by the club member of the L.A. 8 club entitled *Every Noon*. The club members sat, while lacking the finish of his *March of TV and Docs*, *Nex* (a parody of the well known television series *Drognet*), it is an amusing satire and was thoroughly enjoyed by all. There is a waiting list of prospective members who have to submit a qualifying film before being elected. (Sec., Fred Furman, 346 Linden Boulevard, Brooklyn 3, N.Y., U.S.A.)

**Stockport A.C.S.** added local interest to a programme of prize-winning amateur films by including two of their own productions in a recent public show at the Garrick Hall. (Sec., H. M. B. Thorp, Stonehurst, Hibbert Lane, Marple.)

**Streatham C.C.** have organised a one-minute script competition. Members are invited to write a script covering a man's progress from the time he buys a ticket at Victoria Station to the moment when he boards the train. (Sec., Terry Nunn, 9b Popes Road, London, S.W.9.)

**Tunbridge Wells A.F.U.** report very thorough preparations for a film they are to shoot this winter. The director, in consultation with the cameraman, is preparing a thumb-nail sketch of every shot in the script, and lighting plots are also being put on paper. Practically all members have been absorbed into the technical unit and a search for outside talent to fill the acting roles is now in progress. (Sec., A. F. Beecher, 6 Oakfield Court Road, Tunbridge Wells, Kent.)

**Wakefield F.S.** Members have decided that their first venture, a comedy requiring a good deal of trick photography, is too ambitious for the two-man camera-cum-everything-else unit. Since shelving this, they have made a short film introducing committee members which gave good practical experience to a number of interested workers and was screened at the first film show of the year. A comedy (uncomplicated) is now being scripted and a couple of good (complicated) stories nursed along. (Sec., J. Winterburn, 111 Oakenshaw Lane, Walton, Wakefield.)



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Welling and District C.C. report that the 9.5mm. section of the club is gradually being reduced in numbers due to a growing interest in 8mm. Whether the new Fude Duplex system will stop the drift is anyone's guess at present. (Sec., J. Hornsbury, 103 Parkview Road, S.E.9.)

West London F.U. are embarking on the production of war sounds like an ambitious subject; it is a war story, "probably our first and last" says the Secretary, L. V. Goff, 59 Devenport Road, Shepherd's Bush, W.12.

## Continental Competitions

A G.B.-Bell & Howell Sportster camera, a Bolex B8, film worth 100,000 lire, gold and silver trophies galore... these are the glittering prizes offered in the Festival di Rapallo in a competition for 8mm. and 16mm. films. And they are not all. Judging will take place three weeks before the public presentations, and all the prizewinners will be offered free accommodation in good Rapallo hotels from 26th Dec. to 30th Dec., when the films will be shown. And if you've never won a prize in a competition before, there's still a chance for you, for there is special provision for those who have hitherto been unlucky.

But we're afraid you will still be unlucky. The last day for entries was 15th Nov. It is a puzzle to us that the organisers should go to the trouble of producing a brochure in English about the Festival and yet fail to despatch it in time for it to be of any use. Memo. to organisers of future festivals: intending entrants must be advised months in advance.

How can Genoa afford to bestow such handsome awards? As with many Continental amateur film competitions, the municipality offers hospitality because it regards them as a stimulus to tourism.

No British film appears in the list of prizewinners issued by the organising committee of the Cannes Festival which took place in September, but the attractions of *Pin-up Girl* were acknowledged with a bronze medal. Major prizewinner was *Le Mur*, a 16mm. story film, in monochrome, by J. Pierre Leblond, of France. Of the 29 films selected for awards, 11 were from France, 5 from Italy, 3 from Spain, 2 each from U.S.A. and Germany, and 1 each from Belgium, Brazil, Czechoslovakia, Denmark, Morocco and Switzerland—many of them having travelled to Cannes via UNICA.

## Radio Revel

"I am addressing the nation (or such part of it as cares to listen to the West of England service) on 30th Oct. on the subject of our Ten Best show and why folk should flock to it", wrote Philip Grosset in an amusing letter.

We hope that a substantial portion of the nation was listening, for it was a good broadcast. It began in sonorous tones of mock solemnity: "Sin by sin up the ladder of fame"—that now classic sub-title from *Coming Shortly*—and proceeded to throw a spotlight on that film and *Pin-up Girl*. The rest of the programme was also happily described and there was, of course, a special mention for *You Call Yourself Scouts*, which Grosset wrote and directed for the Bristol A.C.S., whose Ten Best show on 1st Nov. was the reason for the broadcast.

Regional listeners are fortunate in being given regularly a diary of forthcoming local events—amateur dramatic performances, flower shows and such. West Country Diary consists of a list of fixtures, with comments on one or two, and it says much for the place which the Ten Best has now assumed among functions organised by amateurs that the programme should have been singled out for special mention. A premiere at the National Film Theatre, commercial libraries now featuring them, broadcasts on sound radio and television... amateurs everywhere have reason to be gratified by the impetus these films are giving to the growth of the amateur film movement.

## For the Schmalfilmer

If only because Mr. L. E. Vermeiren tells us that he set great value on quoting A.C.W. in the foreword, we should like to have been able to read his recently published booklet, "Kurz-Spielfilme Schnell Gedreht", but alas! the Flemish tongue defeats us. But we can piece enough together to know that this attractive compilation of very short scripts ready for filming is likely to be welcomed enthusiastically by Belgian readers. We must add that we feel a little chastened by the fact that, in quoting A.C.W., Mr. Vermeiren has not felt it necessary to translate. How many writers of British textbooks for popular consumption would feel safe in presenting, untranslated, statements in a foreign language?

## Briefly...

The Kinematograph Group of the R.P.S., in announcing its winter programme, reminds members that they may bring non-members to meetings. On 25th Nov. P. T. Cahill, M.B.K.S. will lecture on "Lighting for Documentary Films" and on 9th Dec. A. Arthur Englander, F.R.S.A., F.R.P.S. will discuss "The Production of Foreign Documentary Films with the B.B.C." (Sec., R. Finney, 49 Church Way, Whetstone, N.20.)

The I.B.F. Cine Group also welcomes non-members to a series of meetings and film shows. (Assistant Sec., F. C. V. Best, 49 Gordon Square, W.C.1.)

## Where to see the 1954 Ten Best

**Southampton.** 25th Nov. at 7.45 p.m. Presented by the University of Southampton Film Unit at University Assembly Hall. Tickets 2s. from Martins Photographic Chemists, Above Bar, Southampton and B. Haggitt c/o J.C.R. The University, Southampton.

**Canterbury.** 25th Nov. at 7.30 p.m. Presented by the Canterbury Amateur Cine Society Film Unit at St. Paul's Hall, Longport Street, Canterbury. Tickets 2s. 6d. from P. B. Mills, 133 New Dover Road, Canterbury.

**Belfast.** 28th Nov. at 7.30 p.m. Presented by the City of Belfast Amateur Cine Society at Wellington Hall, Y.M.C.A., Wellington Place, Belfast. Admission by programme 1s. at door. Secretary, H. Haisley, 33 Downview Avenue, Belfast.

**Dover.** 1st Dec. at 7.15 p.m. Presented by the Dover Film Society at the Dover Harbour Board Social Club, Slip Passage, Dover. Tickets 2s. from Miss J. Simmonds, 1 Knights Way, Dover, Kent.

**South London.** 3rd Dec. at 6.30 p.m. Presented by the Bolingbroke Cine Club at St. Michaels Hall, Darley Road, Bolingbroke Grove, S.W.11. Tickets 2s. 6d. from N.

Edwards, 20 Patten Road, London, S.W.18.

**Pontefract.** 7th Dec. at 7.30 p.m. Presented by the Pontefract and District Amateur Cine Society, at Wordsworth's Ballroom, Pontefract. Tickets 2s. from Greens, Photographers, Psalter Row, Pontefract, and also from members.

**Crawley.** 7th December, at 8 p.m. Presented by the Crawley Film Society at Assembly Hall, West Green County Junior School, Crawley. Tickets 2s. from P. Owens, 14 Steyning Close, Northgate, Crawley.

**Barnsley.** 12th Dec. Presented by the Barnsley Amateur Cine Club at The Boys Club, Westgate, Barnsley. Tickets 1s. from H. Wikely, 34 Royston Lane, Royston, nr. Barnsley. **Coventry.** 13th Dec. at 7.30 p.m. Presented by the Coventry Film Pro-

duction Unit at Sibre Hall, Warwick Row, Coventry. Tickets 2s. 6d. from J. Probert, 17 The Butts, Coventry.

**Richmond.** 16th Dec. at 8 p.m. Presented by the Centre Film Unit at Queens Hall, Shene Road, Richmond, Surrey. Tickets 2s. from Miss D. Woolmer, 57 Princes Avenue, Tolworth, Surbiton, Surrey.

**Hebden Bridge.** 17th Dec. at 7 p.m. Presented by the Hebden Bridge Literary and Scientific Society at the Little Theatre, Holme Street, Hebden Bridge, Yorkshire. Admission free, silver collection. Secretary, K. Crabtree, 6 Market Street, Hebden Bridge, Yorkshire.

**Nottingham.** 4th and 5th Jan. Further details from the Secretary, S. Young, 14 Doveridge Avenue, Arlton, near Nottingham.

**Shrewsbury.** 5th Jan. at 7.30 p.m. Presented by the Shropshire Photographic Society at the Music Hall, Shrewsbury. Tickets 1s. 6d. from H. B. Eldred, 23 Wyle Cop, Shrewsbury.

**Selkirk.** 7th Jan. at 7.30 p.m. Presented by the Selkirk Amateur Cine Club at Club Hall, Municipal Building, Selkirk. Tickets 1s. 6d. from J. A. Kerr, Inchgarth, Selkirk.

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(Continued from  
page 790)

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- F. 14. MLS. Car zigzagging down road, away from camera (40 frames).
- F. 15. Tracking shot, calendar (60 frames).
- F. 16. Car zigzagging towards camera (40 frames).
- F. 17. Tracking shot, calendar (60 frames).
- F. 18. MLS, low angle. Car slithers round bend towards camera (40 frames).
- F. 19. MLS. Postman enters frame L, steps into road without looking where he he is going, and finds car bearing down on him (60 frames).
- F. 20. BCU, track in to petrified postman (15 frames).
- F. 21. CS. Bill gesticulating at him (21 frames).
- F. 22. BCU, track in to petrified postman (15 frames).

F. 23. MS. Postman leaps into life, scattering letters.

F. 24. LS. Car pursues him, both zigzagging furiously.

The last shot was taken at 8 f.p.s. and is followed by the pay-off. The postman dizzily seeks the safety of the pavement, the car swoops by him—and he is chased back the way he came by a cyclist. A number of chase shots follow.

In all, 1,200ft. of positive stock was whittled down to 570ft. I had intended to have dissolves between each sequence, but the cost of laboratory-produced dissolves on the negative was too much, so I used fades in some places instead, by progressively bleaching the ends of the negative shots in ferricyanide.

The next job was to cut the negative to match the print. Some optical dissolves there had to be, and the limits of each were marked with a wax pencil, locating their exact position being facilitated by the Ilford edge numbering system. A fine grain positive was made from the negative on which the dissolves appear as overlapping fades, and a dupe negative made from this.

The audience who saw the film for the first time at my Christmas party received it enthusiastically. That was a great thrill for me, but a greater one was to come when a telegram arrived from the Editor of *A.C.W.* and I knew that *Pin-Up Girl* had won a coveted "Oscar".

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**"BETRAYED"**  
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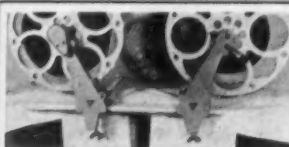
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## TAPE SYNC.

(Continued from page 782)

to the top reel. The tape deck is set to the rewind position, when, provided the rewind motor is not too powerful (use a series resistance if it is), the projector capstan will control the operation. In some projectors it may be necessary to turn the top film reel by hand, or assist its turning, to ensure rotation of the extra sprocket.

It will be appreciated that this tape sync. scheme can be used with any tape recorder, the synchronising box being made the same height or fixed by brackets on the side. The extra sprocket unit should be attachable to most projectors, while in some cases it may be preferred to use some shaft extension from the projector to drive the projector capstan.

The scheme can be used only with projectors that have speed control, but sound projectors using electrical centrifugal governors can also be employed. Generally, the modification is quite simple; the wires going to the brushes on the governor are disconnected and connected instead to the contact or variable resistance on the tape synchroniser.

If the contact method is used, the wires leading to the contact should be in twin screened cable, and the contact placed in a perforated zinc box to avoid electrical noises being picked up by the tape recorder amplifier. To make a neat job, you could have a double pole toggle switch for changing over the leads from the governor, and a plug and socket output connection.

## EXPERIMENTS WITH WIPES AND FADES

(Continued from page 809)

I prefer to fix the tape to cover a little more of the width of the picture than is required and then cut off the excess in order to get a cleaner edge. To do so lay a steel straight-edge over the tape along the wipe line and gently cut through the tape, but not through the film beneath, with a fine sharp blade. I use a pen print trimmer known sometimes as a vaccination nib. Grip the end of the surplus edge of tape with a pair of tweezers and pull it off the film. A curtain wipe can be made with a piece of cellulose tape to cover the whole picture area. Cut to a V in the middle and remove the outer strips of tape.

Now bleach or dye the whole film, and the part covered with tape will remain unaffected by the chemicals. When dry pull off the tape, leaving a very clean wipe. Some of the earlier cellulose tapes were not waterproof and the cellulose base would lift and come away in the solution. This does not matter as it is the rubber adhesive that does the work. If this happens, on completion of the process the rubber surface can be easily rubbed off in a roll with the finger or, if obstinate, this can be done under water, first drying dyed film before doing so.

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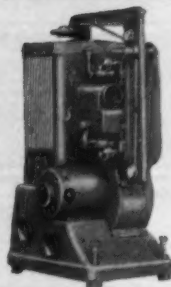
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For positive film blooming ink is an alternative to dye but I do not like it. It takes about six coats to give a really good black and if much of it gets on to the back of the film, it may cockle badly.

The edge of a fade line made in the camera is not sharp owing to movement and therefore appears to run perfectly smoothly across the screen. The sharp line of a wipe made with dye or bleach jerks across the screen, more so for the quicker wipes than longer ones.

About 1933 I suggested that a fade could be made by laying on to the film a thin layer containing the fade. I actually made fades by this method using photographic carbon tissue which only added a minutely small thickness to the film. They were not easy to make and I failed to get them to adhere well enough to finished film. Fades and wipes produced by this overlay method have appeared in the U.S.A. in the last year or two. A very thin plastic film containing images of fades and quite elaborate wipes is used. The material, which appears to be self-adhesive is applied under pressure and stays attached. An 8mm. specimen kindly sent to me by a reader has been projected a number of times and is still attached to the film.

Until these reach us we have the alternatives I have described.

#### THE RATTLESNAKE STRIKES

*Continued from page 768*

For perhaps ten seconds he fainted and when he sensed that one more approach of the target would unleash Herman's fury, he shouted "Now!" and the movement we had been working for was upon us. I pressed the switch that set the camera in motion and its whirring rose to a shrill whine as the film gathered speed—20, 30, 40 miles an hour acceleration from a dead start. Close beside the camera I alone heard the sharp click of the relay and then there was a brilliant burst of light as the first flashlamps fired.

The glare was too intense for full observation but from my position directly at the side of the snake I could see a grey-brown streak dart forward and the great jaws open a full 180 degrees. Dr. Oliver was more completely blinded than I and saw nothing, but he felt the full impact of the strike on the target and the solidity of the jolt told him that it was a strike squarely in the middle.

In a single second it was all over, the last flashlamps exploding and showering us with sparks . . . the comparative blackness that follows great illumination . . . and all was quiet again and Herman was back where we last had seen him, on the platform, coiled and ready for the next encounter.

Although we tried many times in the days that followed to get other aspects of the strike, the one that was recorded on 1st April turned out to be the only good and complete record

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obtained during all those weeks of heart-breaking — and sometimes backbreaking — efforts and frustrations. The other views were interesting but incomplete actions, usable only as supplementary or explanatory material.

Our usable film was photographed at 2,400 to 2,500 frames per second, and all in colour. All the footage was accurately timed for study and measurements. Films taken at 2,400 frames per second produce a "time magnification" of the action of 100 times, when projected at the normal speed of 24 frames per second. In other words, when viewed on the screen, the movement of the snake appears slowed down to one one-hundredth of its actual speed. If Dr. Van Riper's calculation of the average speed of a rattlesnake's head during its strike—8.1 feet a second—is close to the rate at which our Herman struck, he will be seen on the screen lashing out ferociously at the leisurely pace of about one inch per second.

To sum it all up: the total usable footage secured by us in recording the strike of the rattlesnake came to about 100ft. of colour film. To accomplish this much, required the skills and technical knowledge and ingenuity of five men over a period of seven months—to say nothing of the services of carpenters, electricians, mechanics and assistant keepers, who became as excited as the rest of us when we seemed on the verge of success, and exercised their own ingenuity in making whatever gadgets we required.

Twenty some-odd Western Diamondback rattlesnakes were flown up from Texas for the experiments. Six thousand feet of Kodachrome film were shot through the high-speed camera, rushed by messenger to the processing laboratory, sped back a few hours later for eager viewing by eyes that lost some of their glee as the waste baskets began to overflow with discarded film. Some 3,000 flashlamps were fired, in lots of 34 for each exposure. A whole benchful of auxiliary equipment had to be built, tried, discarded and replaced by new electrical and electronic devices . . . but it was worth the effort, for we got what we wanted.

Some of the special problems required specialised knowledge, and when we came to these points we received the wholehearted co-operation of Eastman Kodak and General Electric. The f/1.9 Kodak high-speed motion picture camera, Type III, was used at f/4.5. For an operating speed of 2,400 to 2,500 frames per second, each individual frame was exposed to the light and the action of the snake for about 1/12,000th of a second.

Precision machinery and electronics are reliable tools. But, knowing rattlesnakes as intimately as I have come to do in the past few months, it still seems astonishing and exciting to me that we were able, if only once, to bring men and machines and snake into harmony in that critical split second.

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# CHECK YOUR ANSWERS

to the Cine Quiz on page 826.

1. The split screen process was employed here. For full details of how to do it, see H. A. V. Bulleid's *Special Effects in Cinematography* (Fountain Press, 21s.).
2. f/9.
3. Stops fitted with a positive location for each marked aperture, so that the iris ring clicks gently into place as each one is reached.
4. If perfect focus is represented as a point in the emulsion, then as focus is gradually lost, this point becomes a small circle, known as the circle of confusion. For good quality work on 16mm. it is taken as one-thousandth of an inch.
5. Condensation. (It will disappear if you wait.)
6. One that is built into the camera and linked to a needle in the viewfinder window. Keeping this in line with another needle that has been pre-set to suit film speed and taking speed, ensures that the lens aperture is correctly set.
7. Depth of field (not depth of focus).
8. One that has been given a chemical coating of microscopic thickness. This reduces light scatter and internal reflections, and tends to increase contrast.
9. 64 f.p.s.
10. Side-lighting. He is running towards the camera. If he were passing across the picture he would be blurred. Do not look at the camera.
11. From the centre of the supplementary lens.
12. f/8.
13. Colour temperature is the temperature to which a black body would have to be raised to emit light of the same visual colour as the source concerned.
14. Monoplex film is similar to standard 9.5mm. film but has two sprocket holes instead of one. Duplex film is similarly constructed but is exposed by a horizontally held camera to produce a wide screen effect. It has to be run through the camera twice, as only half the height of the film is used at a time.
15. Approx. a third.
16. Three.
17. 8mm.; 200ft. 9.5mm.; 300ft. 16mm.; 400ft.
18. Mid (or medium) shot. High angle (i.e., the camera is to look down on the subject).
19. 24 f.p.s., because they are usually silent copies of sound films and these are always shot at this speed.
20. It projects a slit of light on to the sound track for scanning.
21. To move films a few frames after threading to ensure that the lacing is correct.
22. G.B.-Bell & Howell have introduced a 16mm. sound projector (model 622) with sapphire inserts to strengthen parts that receive the most wear.
23. It allows one to adjust the framing without altering the position of the picture on the screen.
24. Begin with those at the back so as not to dazzle the audience.
25. The long shot is of a real bridge (the cat, incidentally, is a dummy). The closer shot shows a studio reconstruction in which some of the details differ slightly from those in the original. Notice, in particular, the circular louvers on the bridge to the left of the actor. (They are more widely spaced than in the original) and the lamps on one of the pillars. But this time the cat is genuine.



26. The picture (left) shows her as she is today. Now can you name her? No prizes offered.
27. VistaVision. The film is *Doctor at Sea*.
28. Jack Hawkins and Laya Raki are seen in the wilds. The Maoris are safely housed in a studio in Buckinghamshire.

29. 16 f.p.s. magnetic stripe only.
30. It can be adapted to fit six different sockets.  
Watts
31. Amps. =  $\frac{\text{Watts}}{\text{Volts}}$
32. Matt white.
33. Main advantage is that there is no need for a resistance or transformer. Main disadvantage; the larger filament results in an inevitable loss of efficiency.
34. To prevent interference with radio or TV reception.
35. The distance at which parallel rays of light, bent by the lens, would meet each other.
36. A jump from a shot showing an actor in one position to one showing him in another position, with the intervening action omitted.
37. It softens the film base to make a true weld possible.
38. A board, held in front of the camera at the start of each shot, giving the number of the shot and of the take. It enables the editor to recognise shots immediately.
39. Shiny (i.e., base) side.
40.  $\text{camera distance} = \frac{\text{lens focal length}}{\text{title width}}$  projector gate mask
41. Because the viewfinder and lens are in different positions and the nearer the subject, the greater the divergence between their fields of view.
42. 8mm.; Peterson. 9.5mm.; Pathoscope Aurator.
43. A paper-based tape, the back of which is printed with 16 black bars to every 7 1/2 in. of tape. If lit by the beam from a projector with a shutter operating three times per frame, the bars on the tape will appear to be stationary when the projector is running at exactly 16 f.p.s.
44. It controls the speed of the projector by means of electronic signals down one of the tape's twin tracks.
45. 7 1/2 in. per second.
46. A box enclosing a projector and so reducing noise.
47. The re-recording of sound (e.g., from disc to tape).
48. A pale area around, or pale band between, sprocket holes, due to faulty processing. It is important only on 9.5mm. with its central sprocket holes.
49. Farmer's Reducer.
50. To reduce the brilliance of photofloods while preparing the set and rehearsing, and thus to extend lamp life.
51. Everything would come out red.
52. Charles Crichton is filming in a real mountain location for *Tie Divided Heart*. The young lady in the winter sports outfit is inside Pinewood studios. The film in which she appears is *All For Mary*, and the mountain in the background is the work of a scenic artist.

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The best amateur films now command a larger audience than ever before—thanks mainly to the wide distribution of the Ten Best. Possibly as a result of this, commercial interests are becoming aware of their box-office value.

Wallace Heaton have added F. C. Pateman's *Pin-up Girl* and James Wood's *Narrow Boats* to their library—the latter in 8mm. as well as 16mm. colour. Meanwhile, an enterprising company in Folkestone, Adventure Films, are offering, for outright sale to the home user, copies of High Wycombe Film Society's *Coming Shortly* and the Rookery Farm Film Unit's entertaining little thriller, *Headline*. *Coming Shortly* is available in all three gauges and there is a 16mm. sound version, too, for those who want to hear as well as see the train which, in the opening shot, comes "thundering out of an untamed territory".

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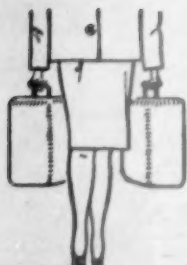
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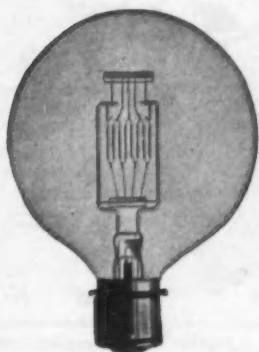
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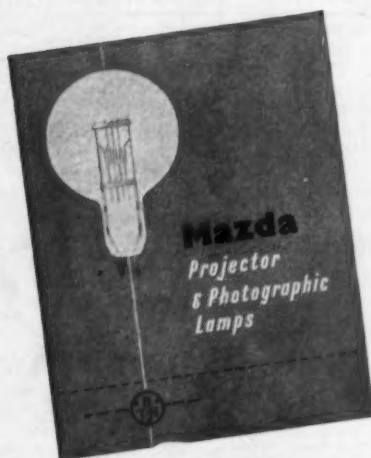
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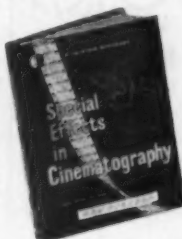
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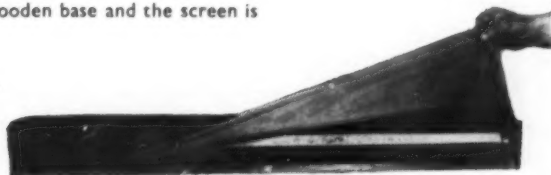
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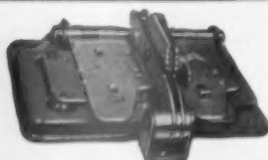
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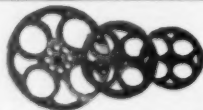
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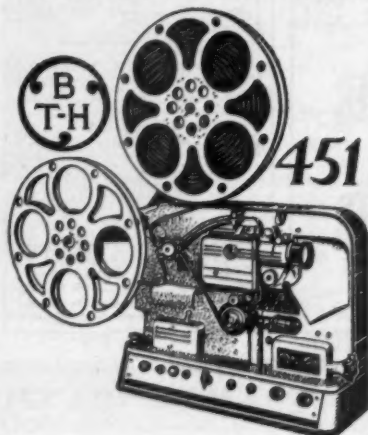
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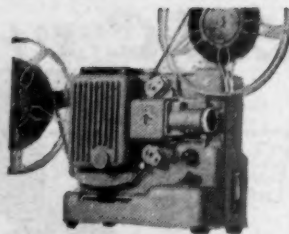
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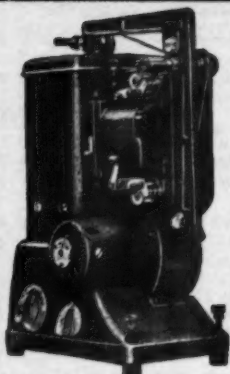
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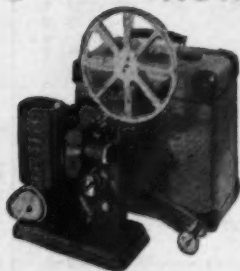
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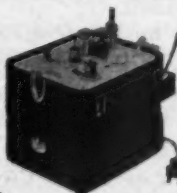


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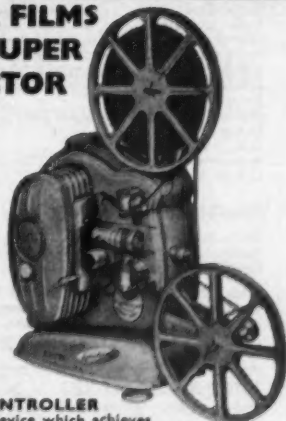
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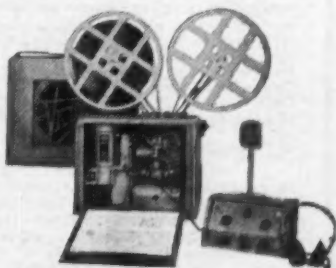
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### FOR SALE Films and Film Libraries

**9.5mm. Hire Service.** List 3d. Wayland, 219 Longley Road, Tooting, London.

**9.5mm. Silent Film Hire.** 1/6 per reel week-end, 6d. for catalogue. Home Entertainments, 2 Bourne Road, Gravesend.

**16mm., 9.5mm. Silents,** little used. S.A.E., Ryan, 44 Elverson Road, London, S.E.8.

**16mm. Sound Film Hire.** Book now for Christmas. Send for our list, cheap rates. Premier Film Service, 477 Manchester Road, Westhoughton, Lancashire.

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**9.5mm. Films** for Christmas. S.A.E. list. Murray, 191 Downhills Way, London, N.17.

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**16mm. Sound Films** for hire, sale, exchange or purchased—in perfect condition only. Top value assured. Cinehire Film Service, Lia, Hants. Phone 2310.

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**For Better Programmes** why not obtain your films from the Wallace Heaton Film Library? New 16mm. Sound catalogue now available. Films in all sizes including an extensive selection of 8mm. subjects. Write for catalogue, 127 New Bond Street, London, W.1. (MAYfair 7511.)

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**8mm. Specto,** 110v., 500w. lamp, 6 months old, mint. £32. 37 Frith Court, Mill Hill, N.W.7.

**Robinsons of Ipswich.** The G.B.-Bell and Howell Main Sales and Service Agents with the big Film Library. Robinsons Cine Service, Purdis Croft, Bucklesham Road, Ipswich. Phone 78665.

**Sale,** 16mm. optical-magnetic, sound-silent projector, battery tape recorder, projection lenses, lamps, valves, P.E.C.s, reels, long playing arms and reels. Write details. **Box 870.**

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**B.T.H. S.R.B.** 16mm. sound, complete, spares, large screen, £40 o.n.o. Dean, 19 Waddon Court Road, Croydon. (CRO 8263.)

**Sale of 16mm. and 9.5mm. sound projectors.** Bell & Howell £125. Ampro Premier 20 and Y.A. model £150. Victor £85. G.B. L516 £75. Pathe Super Vox £45. Pathe Son (new) £60. Silent machines at cut prices. 16mm. and 9.5mm. sound and silent films and screens from £1. Lamps from 11/6. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nr. Birmingham. BRO. 1214.

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All advertisements under this heading are, where applicable subject to the Notification of Vacancies Order, 1952 with particular reference to Article 3 thereof.

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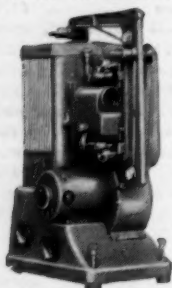
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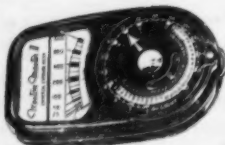
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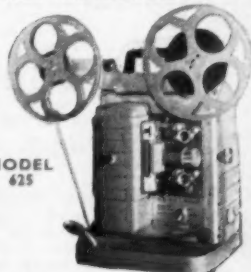
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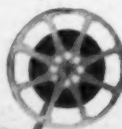
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